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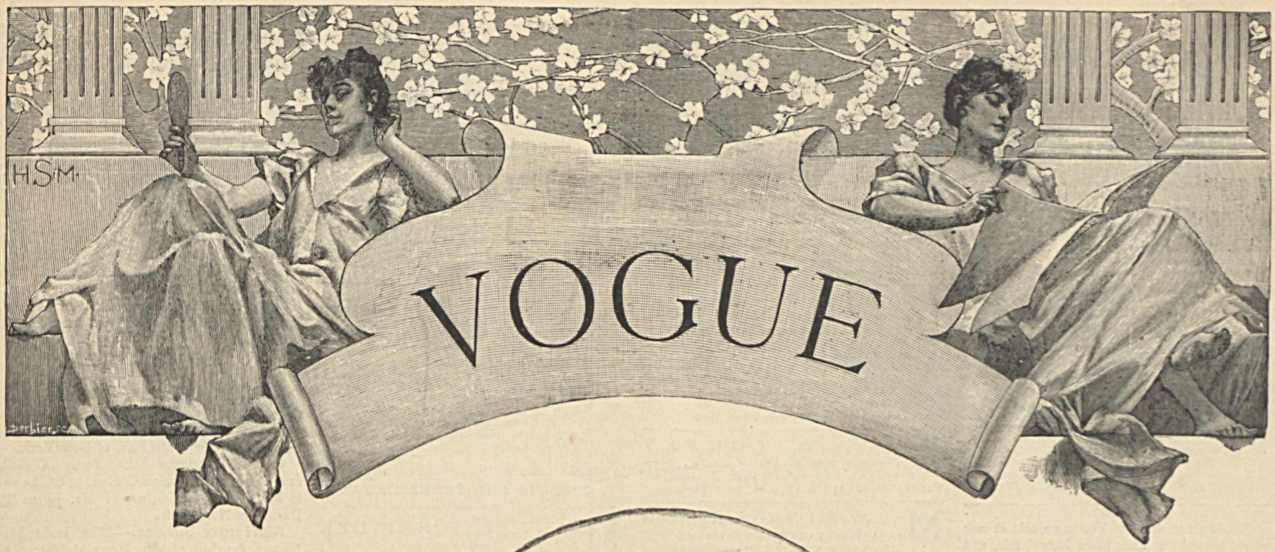

FOR THE FIRST COOL DAYS

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VOGUE

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13 SEPTEMBER, 1900

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SOCIETY

MARRIED

Ward-Morgan.—On 6 Sept., at St. Andrew's Church, Pau, France, Lucy Bond, daughter of Mr. and Mrs. W. Forbes Morgan, to Mr. Henry Marion Ward, of New York.

DIED

Bradley.—At Lake Mahopac, N. Y., on 7 Sept., Mary L., widow of John J. Bradley.

Hamilton. At the residence of her brother, 100 E. 17th St., on Sat., 8 Sept., Emily, widow of the late Arthur S. Hamilton, and daughter of the late Eliza A. and Edward Bullus, M. D.

ENGAGEMENTS

Cook-DuBois.—Miss Josephine Cook, daughter of the late Joseph Cook, of New York, to Mr. Goddard Du Bois, son of the late John Delafield Du Bois, of New York.

O'Neil-Davies.—Miss Emily O'Neil, daughter of Mr. Francis O'Neil, of St. Louis, to Mr. Martin Davies, son of Mr. Julien T. Davies, of New York.

McNamee-Simons.—Miss Jessie McNamee, daughter of Mrs. James McNamee, of New York, to Mr. Charles Dewar Simons, Jr., son of Mr. Charles Dewar Simons, of New York.

Trowbridge-Elliman.—Miss Theodora Polhemus Trowbridge, daughter of Mrs. George C. Trowbridge, of New York, to Mr. Douglass Ludlow Elliman, son of Mr. William Elliman, of New York.

WEDDING

Baer-McKinley.—Dr. Hermanus L. Baer and Miss Mabel McKinley, daughter of Mr. Abner McKinley, were married at Somerset, Pa., on Tue., 11 Sept., the Rev. D. Parker Morgan officiating. Maid of honor, Miss Nora Jarvis; bridesmaids, Miss Lucy Scull, Miss Matilda Snyder; best man, Mr. Lewis Baer; ushers, Mr. William Fairman, Col. W. C. Brown, Mr. Frank Hannan, Mr. Frank Munsey, Mr. David Simpson, Mr. Rayburn C. Smith.

INTIMATIONS

Belmont.—Mr. and Mrs. Oliver H. P. Belmont have returned from Newport and again opened their country house at Hempstead, L. I.

Dodge.—Mr. and Mrs. Cleveland Dodge will return from the Adirondacks the latter part of this month and go to their house at Riverdale for October.

Kernochan.—Mr. and Mrs. James L. Kernochan have left Southampton, L. I., and returned to Hempstead for the hunting season.

Reynal.—Mrs Jules Reynal and her son have gone to the Adirondacks for several weeks.

Wood.—Mrs. Leonard Wood is visiting Dr. and Mrs. Edward L. Keyes at Water Mill, L. I.

Weatherbee.—Mr. and Mrs. Edwin H. Weatherbee sailed from Europe yesterday, and on their arrival here will go to their country place at Mamaroneck, N. Y.

CORRESPONDENCE

Bar Harbor.—One of the largest entertainments given last week was the recital given by Mr. Louis Niles Roberts at his cottage, Thornhedge. Ernest Perabo, pianist, and Franz Kneisel, violinist, played. The guests were received by Mrs. Godwin De Castro and Miss Furniss.

Among those present were: Mrs. Truxton Beale, Miss Constance Beale, Mrs. Hare, Mr. Allison, Miss Furniss, Miss Gregerson, Miss Kate V. R. Berry, Miss Ashley, Mr. Beigel, Mr. Sears, Miss Violet Whelen, Mrs. Charles Whelen, Mrs. Richardson, Miss Jackson, Miss Dimock, Miss Munnikhuysen, Mrs. Alexander, Mr. and Mrs. W. O. Baker, Mrs. A. C. Barney, Miss Natalie Barney, Miss Tarn, Miss Antoinette Tarn, Mr. Theodor Bjorksten, Mrs. De Castro, Miss Godwin, Miss Dennison, Mr. George B. Dorr, Mrs. J. J. Emery, Mr. How, Mr. Edmund Pendleton, Mrs. Samuel Slater, Mrs. F. Fremont Smith,

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Mr. Grossman, Miss Edna Aberle, Miss Evelyn Henry, Miss Martha Strickland, Mr. Myron J. Whitney, Jr., Mr. Franzen.

A dinner and dance was given last week to the admirals of the squadrons by Mr. and Mrs. De Grasse Fox at the Malvern. Present were: Mrs. J. Brooks Fenno, Flag Lieut. Striefield, Miss Robinson, Mr. Byron, Miss Biddle, Lieut. Harrison, Miss Furniss, Mr. Johnston Livingston, Admiral and Mrs. John Upshur, Mrs. John Harrison, Mrs F. Fremont Smith, Mr. and Mrs. J. J. Emery, Mrs. H. C. Chapman, Lieut. Smith, Mrs. J. Biddle Porter, Miss Pendleton, Mr. Benson, Mr. Adams, Bishop and Mrs. Lawrence, Admiral and Mrs. Bedford, Mr. and Mrs. Edward Coles, Admiral Farquhar, Mr. and Mrs Morris K. Jesup, Count and Countess Langier-Villars, Capt. Colville, Capt. Campbell, Mr. and Mrs. Charles Carroll Jackson, Mr. and Mrs. Arthur Biddle.

Mr. Johnston Livingston gave a dinner at his cottage last week. His guests were: Lady Bedford, Rear Admiral Upshur and Mrs. Upshur, Count and Countess Langier-Villars, Flag Lieut. Striefield, Mrs. De Grasse Fox, Mrs. Edward Coles, and Miss Pendleton.

Recent arrivals at Bar Harbor include: at the Louisburg, Mr. and Mrs. T. V. Sand, Miss Hastings, Miss Hamilton, Miss A. C. Hamilton, Mr. W. H. Sellers, Mr. F. C. Davis, Mrs. J. F. Chamberlain. At the Malvern include Mr. and Mrs. M. F. Brabb, Mr. and Mrs. Oliver Ames, Mr. and Mrs. Guy Norman, Mr. Gerard Bement, Mr. H. St. John Smith.

Lenox.—The annual invitation golf tournament is being held this week on the links of the Lenox Golf Club, and many of the residents will entertain the players during the week.

Mr. and Mrs. Anson Phelps Stokes have returned from the Adirondacks to Lenox for the autumn season.

Mr. and Mrs. George G. Haven, the Misses Haven, Mr. David Wolfe Bishop, Mr. John Sloane and Mr. and Mrs. Girard Foster have also returned and will entertain during the week.

Last week Mrs. Richard S. Dana gave a dinner. Her guests were: Mr. and Mrs. Joseph W. Burden, Mr. and Mrs. George Winthrop Folsom and Mr. and Mrs. William Douglas Sloane.

Dinners were also given by Mrs. William D. Sloane, Mrs. Richard C. Greenleaf and Mrs. John Sloane.

Mrs. William Pollock has as her guests Miss Nathalie Schenck and Mr. and Mrs. Clement C. Moore.

Arrivals at the Curtis Hotel include Dr. and Mrs. G. Ryder, Mr. and Mrs. G. Trowbridge Hollister, Miss Dorothy Hollister, Mrs. John B. Drake, Miss Helen Drake, Mrs. J. H. Reiman, Miss Reiman, Baron Fava, Baroness Fava, Mr. C. Romano, Mr. and Mrs. Edward R. Hewitt, Mr. and Mrs. Irving Knickerbocker, Mr. G. H. Burritt, Mrs. J. W. Wadsworth, Dr. Egbert G. Rankin, Mr E. L. Fanshawe, Mr. Myles Standish, Mr. E. Percy Bramwell, Mrs. W. E. Johnstone, Mr. Oliver P. Malone, Mr. Charles G. Thompson, Mr. and Mrs. G. G. Riggs, Mr. Mereaith Hare, Mr. Alfred Loomis Curtiss, Mrs. Joshua W. Davis, Miss Eloise Davis, Mr. and Mrs. W. C. Chapin, Mr. and Mrs. D. A. Mace, Mr. H. L. Brown, Mrs. W. H. Catlin, Dr. A. L. Peters, Mr. William H. Hare, Jr., Mr. R. C. Van Dyck, Mr. and Mrs. W. F. Keene, Mr. A. B. Pierce, Mr. A. W. Essex, Miss Warren.

Newport.—One of the large entertainments given last week at Newport was the dinner and dance given by Mrs. Neilson at the Casino. The guests were received by Mrs. Neilson and her daughters, Mrs. Arthur T. Kemp and Miss Kathleen Neilson. Present were: Mrs. Clement C. Moore, Miss Greta Pomeroy, Mr and Mrs. Augustus Jay, Mr. Jules Neilson, Mrs. Nathaniel Thayer, Mrs. H. Leroy Emmett, Miss Sarah Van Alen, Mr. and Mrs. Arthur T. Kemp, Mr. and Mrs. T. J. Oakley Rhinelander, Miss Gwynn, Miss Kemp, Miss Gladys Brooks, Miss Gladys Mills, Mr. T. Shaw Safe, Mrs. J. R. Soley, Mrs. Ogden Goelet, Mr. and Mrs. Elisha Dyer, Jr., Mr. and Mrs. Clarence W. Dolan, Mr. and Mrs. E. C. Post, Mr. and Mrs. George B. De Forest, Mr. and Mrs. Hermann Oelrichs, Mr. and Mrs. J. F. D. Lanier, Miss Lily Oelrichs, Mr. Stuyvesant Leroy, Miss Fanny Johnson, Mrs. Slater, Mr. P. L. Gerry, Mr. James Lawrence Van Alen, Mr. Grafton Cushing, Mr. George Griswold, second, Mr. Center Hitchcock, Mr. H. Yale Dolen, Mr. Richard Peters, Mr. Thomas F. Cushing, Mr. Milton S. Barger, Mr. Henry F. Eldridge, Mr. H. H. Hunnewell, Jr., Mr. De Lancey I. Kane, Mr. R. L. Goelet, Mr. M. M. Shoemaker, Mr. Roderick Terry, Jr., Mr. F. W. Andrews, Jr., Mr. Frank Otis, Mr. William Woodward, Jr., Capt. Woodbury Kane, Mr. Reginald Brooks, Mr. William Laimbeer, Mr. George Hellen, Mrs. Cornelius Vanderbilt, Mrs. Duncan Elliot, Mrs. James P. Kernochan, Mrs. Richard Gambrill, Mrs. Stuyvesant Fish, Mrs. L. Lloyd Bryce, Miss May Van Alen, Miss Josephine Johnson, Mrs. Clara Bloodgood, Mr. and Mrs. Henry Clews, Mrs. C. Albert Stevens, Mrs. Ladenburg, Mrs. Ogden Mills, Miss Harriett Ives Gammell, Miss Laura Swan, the Misses Gerry, Miss May Goelet, Col. and Mrs. John Jacob Astor, Mr. and Mrs. J. J. Wysong, Mr. and Mrs. Royal Phelps Carroll, Mr. and Mrs. J. De Forest Danielson, Mr. and Mrs. John R. Livermore, Mrs. Oliver Harriman, Jr., Mr Richard Peters, Mr. L. Brugiere, Miss Emily Hoffman, Mr. E. L. Winthrop, Mr. James J. Van Alen, Mr. Potter Palmer, Jr., Mr. De Lancey Jay, Mr. W. Moon, Mr. Fernando Yznaga, Mr. Arthur Gray, Mr. Harry Gray, Mr. W. S. Miller, Mr. P. F. Collier, Mr. Winthrop Rutherfurd, Mr. James V. Parker, Mr. Edward H. Bulkley, Mr. Henry Clews, Jr., Mr. Robert L. Gerry.

Mr. James J. Van Alen also gave a large dinner-dance for his daughter, Miss Sarah Van Alen, at his cottage, Wakehurst. The cotillon was led by Mr. Harry Lehr. Present were: the Misses Pauncefote, Mr. and Mrs. H. Mortimer Brooks, Commodore and Mrs. Elbridge T. Gerry, the Misses Gerry, Mr. Robert L. Gerry, Mr. and Mrs. M. Orme Wilson, Miss Alice Blight, Mrs. William Payne Thompson, Mr. and Mrs. Norman de R. Whitehouse, Mr. and Mrs. John R. Livermore, Mr. and Mrs. Hermann Oelrichs, Mrs. Astor, Colonel and Mrs. John Jacob Astor, Miss Leary, Mrs. C. H. Baldwin, Mrs. Richard Gambrill, Colonel and Mrs. De Lancey A. Kane, Mrs. Ogden Goelet, Miss May Goelet, Mr. and Mrs. R. T. Wilson, Mrs. Cornelius Vanderbilt, Jr., Miss Johnson, Mr. and Mrs. Ogden Mills, Miss Anna Sands, the Misses Mills, Lord and Lady Pauncefote, Mr. and Mrs. W. K. Vanderbilt, Jr., Mr. Thomas F. Cushing, Miss Cushing, Mr. E. L. Winthrop, Mr. and Mrs. E. L Winthrop, Jr., Mr. W. Fitz Hugh Whitehouse, Miss Gladys Brooks, Mrs. Stuyvesant Fish, Miss Marion Fish, Mrs. Frederick Neilson, Miss Kathleen Neilson, Mr. and Mrs. Arthur T. Kemp, Miss Kemp, Messrs. T. Shaw Sage, R. R. Remington, W. G. Max Muller, James Brett Stokes, Count Tarnowski, Mrs. James P. Kernochan, Mrs. Ladenburg, Mrs. George Hoffman, Miss Emily Hoffman, Mr. Henry R. Eldridge, Mr. Center Hitchcock, Mr. Stuyvesant Le Roy, Captain Woodbury Kane, Miss Cynthia Roche, Mr. Henry Clews, Jr., Mr. and Mrs. Oliver Harriman, Jr., Mr. and Mrs. J. de Forest Danielson, Mr. and Mrs. William H. Sands, Mr. and Mrs. Clarence W. Dolan, Mr. and Mrs. Elisha Dyer, Jr., Miss Swan, Mr. and Mrs. Lewis Q. Jones, Miss Francis C. Jones, Mrs. Burke-Roche, Mrs. Peter Cooper Hewitt, Mr. and Mrs. A. Cass Canfield, Mrs. Henry Clews, Miss Harriett Ives Gammell, Mr. and Mrs. Joseph Harriman, Mr. and Mrs. Robert Sedgwick, Mr. James T. Woodward, Mr. Atherton Blight, Mr. and Mrs. Almeric H. Paget, Mrs. C. Albert Stevens, Mr. Richard Peters, Mr. and Mrs. John J. Wysong, Mrs. Heber R. Bishop, Prince Henri de Croy, Mr. and Mrs. George B. de Forest, Mrs. Duncan Elliot.

Mrs. William T. Bull gave a luncheon at the Casino Grill Rooms last week. Her guests included: Mrs. T. W. Pierce, Mrs. Barger Wallack, Miss Edna Barger, Miss Daisy Pierson, Mrs. Paul A. Andrews, Miss Daisy Busk and Miss Augusta Wetmore Hunter.

Mrs. Astor gave a dinner at Beechwood, at which the guests were: Mr. and Mrs. Emmet, Mr. and Mrs. C. Crackanthorpe, Col. and Mrs. John Jacob Astor, Miss Anna Sands, Miss Bishop, Messrs. Grafton Cushing, Harry Lehr, Barton Willing, A. De Navarro, Mr. MacDonald, Mr. and Mrs. R. T. Wilson, Mr. and Mrs. Royal Phelps Carroll, Mr. and Mrs. John R. Livermore, Mr. and Mrs. William Payne Thompson, Mr. and Mrs. Reginald De Koven.

Mrs. Brooks entertained Lord and Lady Pauncefote, Mr. and Mrs. Elbridge T. Gerry, Mr. Egerton L. Winthrop, Mr. and Mrs. John J. Wysong, Miss Josephine Johnson, Mrs. Charles H. Baldwin, Mr. and Mrs. Delancey I. Kane, Mr. Atherton Blight, Mrs. Richard Gambrill, Mr. and Mrs. Lloyd S. Bryce, Mr. and Mrs. John R. Livermore and Mr. Thomas F. Cushing.

Mrs. Benjamin Shaw, Mr. and Mrs. Ogden Mills, Mrs. George B. De Forest, Mrs. Heber R. Bishop and Mr. and Mrs. Royal Phelps Carroll also gave dinners during the week.

Miss Leary gave a dinner last week followed by a musicale, at which the Misses Kreckhoefer, Miss Harriet Wood and Mr. Heathe Gregory gave an interesting programme. Present were: Miss May Van Alen, Miss Lillie Oelrichs, Miss Clare Bryce, Miss Alice Blight, Miss Fanny Jones, Miss Madeleine Goddard, the Hon. Audrey Pauncefote, Miss Louise Leary, niece of the hostess; Miss Ethel Davies, Miss Romola Dahlgren, Miss Paulding, Miss Gwendolyn King, Miss McAllister, Mrs. James. P. Kernochan, Mrs. Herbert Pell, Mr. and Mrs. Lewis Quentin Jones, Miss Harriet Gammell, Mr. and Mrs. Grosvenor, Mrs. Fred Pearson, Count Della Gheradesca, Messrs. James V. Parker, Herman Norman, Delancey Jay, Henry Clews, Jr., Blair Fairchild, S. Montgomery Roosevelt, Delancey Iselin Kane, George Griswold, T. Shaw Safe, W. Milne Grinnell and J. Montgomery Strong.

FOREIGN TRAVEL

Campania.—Sailing Sat., 8 Sept., were General B. F. Tracy, Mrs. J. A. Bostwick, Mr. R. Cory Clark, Mr. George C. Francis, Mr. and Mrs. James S. Gray, Mr. H. B. Jeffrey, Mr. and Mrs. Sidney Long, Mr. and Mrs Robert Laidlaw, Miss Blanche L. Mackintosh, Mr. and Mrs James Morton, Mr. and Mrs. Thomas W. Paxton, Mrs. Lammot du Pont, Mr. Charles Russell, Mr. and Mrs Charles S. Venable, Mr. and Mrs. William Van Norden, Mr. and Mrs. E. S. Woodward, Mrs. Wilmerding, Mr. E. C. Whitney and Miss Natalie Wilson.

SEEN ON THE STAGE

THE managers of the Metropolitan Opera Company announce that the sale of subscription boxes and seats will be held at the Metropolitan Opera House on 17 September. The scale of prices is very moderate compared to that exacted for grand opera, Wednesday matinées being the least expensive performance of the week. The operas scheduled for the first week are Faust, Tannhauser and Mignon. As must be well known by this time, very capable principals and chorus members have been engaged.

The Monks of Malabar, written especially for Francis Wilson, J. Goodwin Cheever supplying the libretto and Ludwig Englander the music, is to have its first representation this evening at the Knickerbocker Theatre New principals are to support Mr. Wilson, Madge Lessing being the chief of these. Edith Bradford, a contralto lately associated with the Bostonians, and Maud Hollis, as well as Van Rensselaer Wheeler, are also in the cast.

The event of Tuesday evening was the appearance of John Drew in not only a new play, but in a rôle unlike those with which his name has hitherto been associated. In Richard Carvel Mr. Drew is called upon to present the rôle of a romantic character. A new leading lady in this company is Miss Ida Conquest; another well and favorably known actress, Olive May, is also to appear with Mr. Drew this season.

Arizona, Augustus Thomas's play, new to this part of the country, was brought out on Monday night at the Herald Square Theatre. This drama of modern American life at an army post contains accurate scenic representation of Fort Grant and its neighborhood. The new Theatre Republic will be open 26 September with Sag Harbor, Mr. James A. Herne's new comedy.

A Royal Family has made a great hit at the Lyceum, Miss Russell being cast for a character thatfits her to a nicety. Mr. W. H. Gilbert and Mr. Charles Richman are likewise especially happy in their rôles. Prince Otto, which is Mr. Otis Skinner's own dramatization of Stevenson's novel, and in which he plays the title rôle, seems destined to a lite of some length. It is melodrama of the better type, and Mr. Skinner, as usual, acts well his part.

Several new plays are promised for the next fortnight, the most ambitious of which are Mr. Sothern's production of Hamlet on Monday next, and the revival of Henry v by Richard Mansfield at the Garden Theatre on 1 October. On Monday next the American Theatre will begin the new system at this house of a weekly change of bill by presenting an elaborate revival of The Three Musketeers.

Ben-Hur is having another prosperous run at the Broadway Theatre, and probably the same story would be told if the play were to remain there for as many years as it has weeks to run until the close of the present short engagement. —The popularity of The Pride of Jennico this season at at the Criterion Theatre more than justifies its being put upon the boards there for a second time. Both Miss Bertha Galland and Mr. Hackett retain the enthusiastic favor of the public.

The Great Ruby continues as the attraction at the American Theatre, where it gives evidence of unabated vitality.—The Rose of Persia continues at Daly's Theatre, where the company of imported players appears to have lived down the somewhat severe criticism of which it was the subject in first-night notices.—All On Account of Eliza has scored a hit at the Garrick, some important modifications having been made since the farce was first presented on Monday of last week. Louis Mann and Clara Lippmann are well fitted with rôles, the latter appearing as a more refined girl than is her wont.

Weber and Fields have opened their house for the season with what gives promise of developing into two enduring successes. Fiddle-dee-dee is the usual mélange of song, skirt dance and uproarious dialogue, the principals being actors of note, of whom De Wolfe Hopper is not the least. The burlesque of Quo Vadis?—Quo Vas Iss?—is a style of entertainment somewhat new to this house.

The roof shows are closing not to reopen until next season with the exception of that at the New York, which is to be run as the Cherry Blossom Grove until 1 October, and then transformed into a winter garden. At Keith's for the week the star performers are Mr. and Mrs. Sidney Drew in their popular farce, Where Two Hearts Are Won. At Proctor's Fifth Avenue theatre Maurice Barrymore is appearing in an original monologue. Robert Hilliard in The Littlest Girl is at Proctor's Twenty-third street house.

DESCRIPTIONS OF FASHIONS

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AT LEFT.—Tailor-made yachting costume of ivory-white cloth. The skirt is circular, with fulness at back in inverted plait. It is lined with dull red taffeta and finished with a six-inch hem, having three rows of stitching at top. The fronts of Eton coat end in pointed tabs, with buttonholes and rows of flat silver buttons on both sides. It is lined throughout with the red taffeta. Trimming the sleeves and sailor collar is a row of silk and mohair braid of the same shade of red. Narrower rows of the braid are used on the blouse waist, which is of a very fine quality of white French flannel. Girdle and sailor tie of dull red heavy surah. A jaunty white cloth cap completes this attractive model.

AT RIGHT.—Blue serge yachting costume. The circular skirt of heavy blue serge is lined throughout with taffeta of the same color. Heading the six-inch hem are four rows of narrowest black braid. The fulness is in an inverted plait at back, and trimming the skirt

(Continued on page v)

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Perfect fit guaranteed

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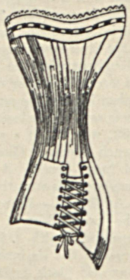
We also make a corset for deformed ladies. By the use of a patent spring any deformity is overcome in any part of the body.

If one side of the body is smaller than the other, it can be made to appear perfectly straight.

Promptness and satisfaction guaranteed.



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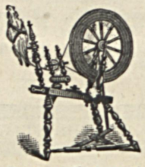

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B. & P.

Wrinkle Eradicator

is the safest, surest and most wonderful help ever offered to women for the preservation of youthful beauty. No chemicals. Simple and permanent. Free book describes wonderful power. ¼ box, 25 cts.; ½ box, 50 cts.; full box, $1.00.

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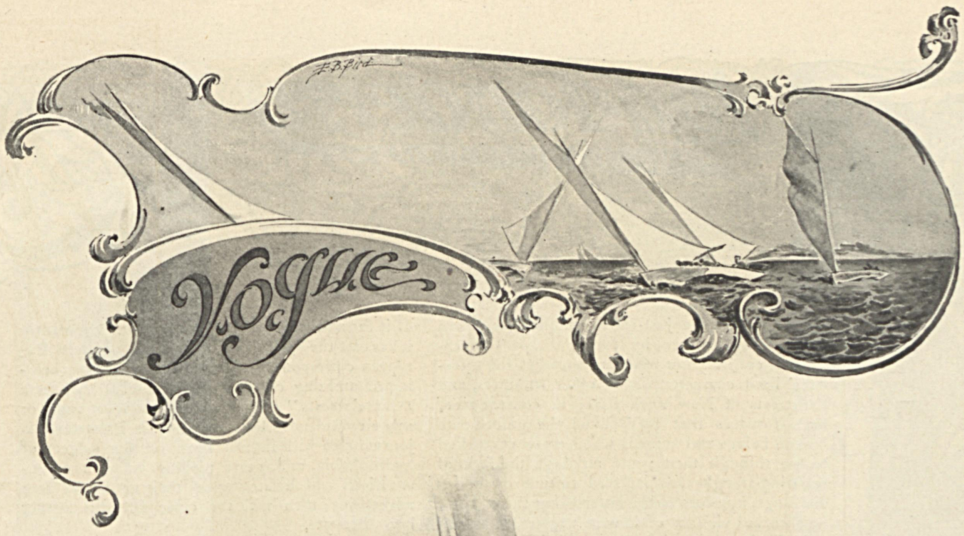
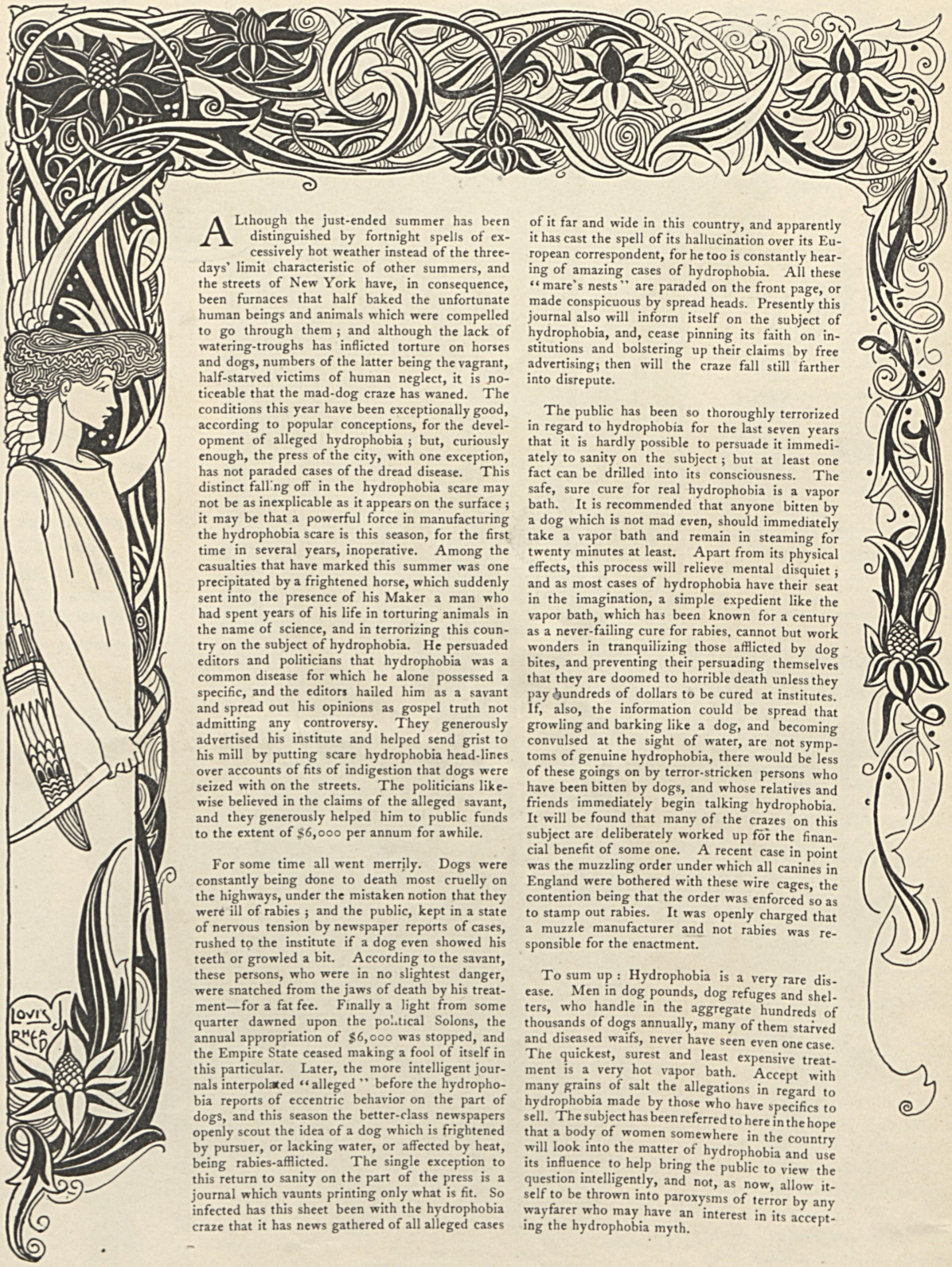


SEPTEMBER YACHTING GOWNS

FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE



Although the just-ended summer has been distinguished by fortnight spells of excessively hot weather instead of the three-days' limit characteristic of other summers, and the streets of New York have, in consequence, been furnaces that half baked the unfortunate human beings and animals which were compelled to go through them; and although the lack of watering-troughs has inflicted torture on horses and dogs, numbers of the latter being the vagrant, half-starved victims of human neglect, it is noticeable that the mad-dog craze has waned. The conditions this year have been exceptionally good, according to popular conceptions, for the development of alleged hydrophobia; but, curiously enough, the press of the city, with one exception, has not paraded cases of the dread disease. This distinct falling off in the hydrophobia scare may not be as inexplicable as it appears on the surface; it may be that a powerful force in manufacturing the hydrophobia scare is this season, for the first time in several years, inoperative. Among the casualties that have marked this summer was one precipitated by a frightened horse, which suddenly sent into the presence of his Maker a man who had spent years of his life in torturing animals in the name of science, and in terrorizing this country on the subject of hydrophobia. He persuaded editors and politicians that hydrophobia was a common disease for which he alone possessed a specific, and the editors hailed him as a savant and spread out his opinions as gospel truth not admitting any controversy. They generously advertised his institute and helped send grist to his mill by putting scare hydrophobia head-lines over accounts of fits of indigestion that dogs were seized with on the streets. The politicians likewise believed in the claims of the alleged savant, and they generously helped him to public funds to the extent of $6,000 per annum for awhile.

For some time all went merrily. Dogs were constantly being done to death most cruelly on the highways, under the mistaken notion that they were ill of rabies; and the public, kept in a state of nervous tension by newspaper reports of cases, rushed to the institute if a dog even showed his teeth or growled a bit. According to the savant, these persons, who were in no slightest danger, were snatched from the jaws of death by his treatment—for a fat fee. Finally a light from some quarter dawned upon the political Solons, the annual appropriation of $6,000 was stopped, and the Empire State ceased making a fool of itself in this particular. Later, the more intelligent journals interpolated "alleged" before the hydrophobia reports of eccentric behavior on the part of dogs, and this season the better-class newspapers openly scout the idea of a dog which is frightened by pursuer, or lacking water, or affected by heat, being rabies-afflicted. The single exception to this return to sanity on the part of the press is a journal which vaunts printing only what is fit. So infected has this sheet been with the hydrophobia craze that it has news gathered of all alleged cases of it far and wide in this country, and apparently it has cast the spell of its hallucination over its European correspondent, for he too is constantly hearing of amazing cases of hydrophobia. All these "mare's nests" are paraded on the front page, or made conspicuous by spread heads. Presently this journal also will inform itself on the subject of hydrophobia, and, cease pinning its faith on institutions and bolstering up their claims by free advertising; then will the craze fall still farther into disrepute.

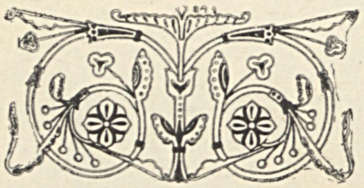
The public has been so thoroughly terrorized in regard to hydrophobia for the last seven years that it is hardly possible to persuade it immediately to sanity on the subject; but at least one fact can be drilled into its consciousness. The safe, sure cure for real hydrophobia is a vapor bath. It is recommended that anyone bitten by a dog which is not mad even, should immediately take a vapor bath and remain in steaming for twenty minutes at least. Apart from its physical effects, this process will relieve mental disquiet; and as most cases of hydrophobia have their seat in the imagination, a simple expedient like the vapor bath, which has been known for a century as a never-failing cure for rabies, cannot but work wonders in tranquilizing those afflicted by dog bites, and preventing their persuading themselves that they are doomed to horrible death unless they pay hundreds of dollars to be cured at institutes. If, also, the information could be spread that growling and barking like a dog, and becoming convulsed at the sight of water, are not symptoms of genuine hydrophobia, there would be less of these goings on by terror-stricken persons who have been bitten by dogs, and whose relatives and friends immediately begin talking hydrophobia. It will be found that many of the crazes on this subject are deliberately worked up for the financial benefit of some one. A recent case in point was the muzzling order under which all canines in England were bothered with these wire cages, the contention being that the order was enforced so as to stamp out rabies. It was openly charged that a muzzle manufacturer and not rabies was responsible for the enactment.

To sum up: Hydrophobia is a very rare disease. Men in dog pounds, dog refuges and shelters, who handle in the aggregate hundreds of thousands of dogs annually, many of them starved and diseased waifs, never have seen even one case. The quickest, surest and least expensive treatment is a very hot vapor bath. Accept with many grains of salt the allegations in regard to hydrophobia made by those who have specifics to sell. The subject has been referred to here in the hope that a body of women somewhere in the country will look into the matter of hydrophobia and use its influence to help bring the public to view the question intelligently, and not, as now, allow itself to be thrown into paroxysms of terror by any wayfarer who may have an interest in its accepting the hydrophobia myth.

SMART NEW MILLINERY

FROM DUNLAP

FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE



HAPHAZARD JOTTINGS

CHURCH SERVICES AFLOAT—MAN RELATIVELY CONSIDERED—ARTIFICIAL TEETH IN ODD ENVIRONMENT — PUNISHMENT IN ITALY FOR CAPITAL CRIMES—CARNATIONS LEAD VIOLETS AS SELLERS—A RECTOR WHO HAS NO CHRIST WARRANT FOR HIS RULING—TWELVE THOUSAND ACRES ADDED TO FOREST PRESERVE—CONNECTICUT NO-CANTEEN ENCAMPMENT

SOmewhat to the scandal of the more conservative members the congregation of a city denominational church spent one August Sunday in steaming up the Hudson on a large excursion boat belonging to one of the members. Adults only were accepted as passengers, and these were expected to pay each for his ticket. A luncheon was served on board, this the gift of the owner of the boat. All the money taken in is to be devoted to paying for the renovation of the church. Religious services, including a sermon by the pastor and music by the choir, as well as the usual exercises were held on the boat, and, although parishioners were found who objected to the religious excursion, much might be urged in its behalf. Any arrangement which beguiles persons away from crowded towns into the open, so long, of course, as the professed entertainment is innocent, is to be encouraged, and there appears to be no objection beyond that based on convention why congregations should not seek fields or rivers as environment for summer time services. By and by when persons become as fastidious in regard to the air they breathe as refined folk now are relative to the water they drink or the food they eat, the pestilential air of towns and cities will be shunned during the heated term, and then will it be generally understood that the odor of sanctity is almost invariably an atmosphere teeming with impurities. Welcome then the innovation of the Brooklyn church, which made a sanctuary of the decks of an excursion boat.

***

The arrogance of man, a quality fostered in him by most systems of religion is in the way of getting some very hard knocks lately. There is Mr. James Lane Allen, in The Reign of Law, who pricks anew the bubble of man's superiority to his kin of four feet and of wings and fins; but for belittling of man was ever any word writ that was as thoroughgoing as that of a scribe in the Humane Review who empties the vials of his contempt thus: man is the most unchaste, the most drunken, the most egotistic, the most miserly, the most hypocritical and the most atrocious of living creatures. No animal except man descends to such depths of atrocity as to kill defenceless victims for pastime. Even hyenas and vipers do not kill for recreation, and no animal except man gloats over accumulations that are of no possible use to him, that are, in fact, an injury and an abomination and in the acquisition of which he has committed irreparable crimes. The list of man's shortcomings as contrasted with other animals is considerably extended, but enough has been quoted to at least temper the superiority one is apt to feel in contemplating what it has pleased human beings to call lower animals.

***

Dentistry has extended its beneficent service to a dumb animal with such success, in the way of comfort for a sheep and profit for its owner, that the experiment is likely to have many trials. A breeder in Australia found that a valuable ram was slowly starving to death through inability to properly masticate its food, on account of his having lost his teeth. A skilful dentist was applied to, and he undertook to furnish the quadruped with a set of artificial teeth. The commission was given him, and he succeeded in fitting out the sheep with a set of teeth that enable it to eat voraciously when it so wills. The experiment —the first of its kind in the locality—was watched with interest, and the successful sequel has been the subject of many newspaper paragraphs in Europe.

***

Doubtless many who read the exulting remarks of Elizabeth of Austria's assassin, when told of Bresci's successful attempt on the life of the late King Humbert, were surprised that the murderer was still alive. This is due to the fact that capital punishment is abolished in Italy, and even murder is punished there by imprisonment. Although Bresci cannot, under the law of the land, be put to death, his punishment is terribly severe. He is sentenced to life imprisonment, and this involves ten years in a dark chamber not much larger than a coffin During all those years the door is never opened, neither does he exchange a word with a human being. Should he survive this shocking experience, he spends the rest of his life in the galleys. Given the choice, one would imagine that many criminals would prefer the electrical chair or other form of quick taking off to the torture of very restricted confinement and absolute cutting off from human intercourse. It is conceivable that a more humane century will change somewhat the very cruel provisions of Italy's form of chastisement for capital crimes.

***

The statement that the trade in carnations is greater than that of violets, both numerically and financially, is undoubtedly surprising to those who are accustomed to paying goodly sums for violets, and who invariably select these fragrant and beautiful blossoms for personal wear and for gifts. No less an authority than Professor B. T. Galloway, of Washington, has lately tabulated some figures that show violets have third place in the list of popular flowers. Roses lead, the annual sale of them being one hundred million, valued at $9,000-000 ; carnations sell at rate of one hundred million, their value being $4,000,000 ; violets, sell seventy-five million, value $750,000. Chrysanthemums have an annual sale of $500,000. The capital invested in carnations alone, throughout the country, is $2,000-000. The total annual sale of all kinds of cut flowers in New York alone is about $3,000,000 ; the plant sale amounting to $1,500,000. The number of florists in the United States is estimated at nine thousand.

***

The rector of a city church in northern New York, from the pulpit denounced the growing custom of women appearing at church without hats, and he positively forbade any woman at any time of day to appear in his church even at weddings with uncovered heads. "This is the house of God," said the rector, "and every respect should be shown to Him by those who enter it." It would be interesting to know what warrant, with Christ as its author, this rector claims for his mediæval pronouncement. Paul, to be sure, said that it was a shame for a woman in his day to appear in church with uncovered head, but Paul was not Christ. The women of this rector's church must be very unlike their compatriots in other cities if they will tamely submit in this day and generation to cover or uncover their heads at the bidding of a clergyman who has no Christ command upon which to base his prohibition. The outcome of the rector's crusade will be watched with interest.

***

Delightful reading was the announcement that twelve thousand acres have recently been added to New York State's forest preserve. The price paid for this enormous tract was $80,000, and it included part of the wooded watershed of East Canada Creek, which is said to be one of the principal feeders of the Mohawk River. Another interesting statement is that $200,000 has been set aside by the city government for a park at Coney Island; this, coupled with the fact that an agitation has begun in favor of a park in the Chelsea district of New York, encourages the hope that at last the people of this country are awakening to a realization of the value of breathing places where trees and grass flourish.

***

Connecticut has set the example of having a week's encampment of its National Guard without a canteen ; the result from the standpoint of all the officers beginning with Brig. Gen. Frost, the commandant, is that the experiment was a great success in a military sense. Gen. O. O. Howard, who visited the camp one day as the guest of honor, pronounced the camp the most orderly, soldierly and satisfactory he had ever seen in his experience with the National Guards of several states. His opinion is entitled to special respect as he made his investigation incognito, and before even the officers knew that he was in camp. The testimony in favor of the experiment is to the effect that the men have thought more about drill, and of the niceties of military duty than ever before, which, of course, will make them valuable in case of an emergency after a few days of actual training in the field. Connecticut felicitates herself on being the leader in establishing a compact National Guard ; the first to establish a state supported permanent camp of instruction, and now she is the first to try the experiment of a canteen-less camp, and to prove it a success. Any reader who may

(Continued on page 166)

CHARMING NEGLIGEES IN JAPANESE MOTIVE

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(Continued from page 164)

care for a detailed account of the Connecticut National Guard's encampment, can find an excellent paper on the subject in the Times of New York.

"FEATHER FEET"

By Mary Dwight

IN TWO CHAPTERS

CHAPTER I

"Ting! ting! tingle!" called the bells within the temple. "Awee! awhee! awheet!" sang the birds in the wistaria vines. "Lu! lu! lu!" murmured the pink almond blossoms as they fell in scented showers to the ground. The filmy clouds floating in a sky of faintest blue said nothing audible.

"Am I Perry Jordan, or am I somebody in a rice-paper picture?" said the man in the temple grove. "One thing's sure, if I stay in Japan much longer I'll either write poetry or fall in love."

And Chance, who was hovering near, brought the latter to pass. Jordan lingered at the temple door; within was so hot, without so pleasant. On the porch lay the shoes of the worshippers. Two pairs belonged to European women; one pair was the thick-soled, flat-heeled monstrosities decreed by fashion for the year 1899; the other was as out of date as curls, and as pretty. Jordan picked up one of these latter and inspected it. It was an absurdly small patent leather, narrow as a sword blade, arched as the feet of the belles of the Merry Monarch's court. Heel—such a heel!—and toe alone touched ground. The whole was presided over by an important-looking but really useless little buckle. Jordan's small sister would have christened the shoe "an adorable" Then, because he was in Japan, the land of impossible people, pictures and happenings, he fell in love with those shoes. You see, he had been sailing the seven seas for as many years, with hardly a glimpse of a girl—a white one, at least—and he was just at the period of unconscious longing for one that comes in the life of every man. Not that he for a moment realized what had happened to him. No one ever realizes anything in Japan; that is the beauty of living there. All he knew of the matter was that he found himself idly waiting on the temple steps until the owner of the shoes should come forth. While he waited he drew her picture, literally, for he was an artist in rough. He made her wee, to be borne about by such feet; had he possessed paints, he would have made her blue-eyed, and yellow-haired as well, for he was a big, black man. Was she a tourist? The daughter of a foreign merchant? Why had he not seen her in the city? If he had seen her, why had he not marked her? At this point Fletcher of the Customs appeared, very hot and irate with seeking Jordan. He dragged that unwilling captive away, chained to the car of "business." Thus his first chance of seeing her was lost.

Jordan went to the theatre that night, to the rose garden by the river, to the bazaars. Then he wandered morosely homeward, for he hated to be thwarted, and he had not found her. In the street of the Geisha he had read a sign painted on a lantern, which, translated, was: "Feather Feet lives here." He decided that was the proper name for the owner of the little shoes. Just as he had given up his search, at the edge of the "old" or native city, he saw her—or rather he just did not see her. She was already in a hooded 'rickshaw as he turned the corner; it was her small patent leathers that he saw, poised one on the 'rickshaw step, one on the ground. He ran wildly after the 'rickshaw, but who ever overtook one at night? He could not even see in which of the dark, narrow streets it disappeared.

Business may be quickly transacted in Japan, and the rest of the day be left for visiting temples, bazaars, gardens, and even teas given by Europeanized Japanese. Feather Feet would have naught of such. The next day, however, he saw the little shoes on the porch of the Great Temple of Kuwannou of Varied Forms. Alas! many other Europeans were there, for it was a festival. How, in the gloom and crowd within, could he distinguish her? Therefore he waited outside as before, and the soft sweet air, the scents of the grove and the faint wind blowing from dreamland made his heart ready for love, though he knew it not. A stream of bowing, smiling, murmuring people issued from the temple. Jordan caught a glimpse of a tall feminine form—she of the monstrosities, probably—surrounded by other women, European and Japanese. Kusabé, the Anglicized, wondered why his friend, Mr. Jordan, showed such displeasure that day at the temple festival when stopped to be presented to Mrs. Kusabé.

Jordan found those shoes, always the same pair, without the temples of Jizo, and of Fudo, and upon the threshold of the private summer house of the river gardens. Yet three times did fate baffle him by as simple devices as that of an introduction to Mr. Kusabé's wife. Once he saw her slender, graceful figure swaying lilywise in her white gown, but her parasol hid her face. In a second's time she had vanished, whither he could not follow.

"Don't you care," he told himself. "I'm dead certain she's pug-nosed, wears spectacles, and is as old as my grandmother." To assert his belief in his own words he haunted every spot in the city where a foreign girl might be likely to be. All this time he was missing opportunities to know charming Japanese ladies. "I prefer mine white," he said inwardly.

Oh, the wonderful Japanese night! The great, soft, dark over all the world save where in the West lingered a mauve glow; the lights in the fishing-boats twinkling like earthly stars, the perfume of almonds, rose and cherry blossom calling to one's memory from out the shadowy garden; the sound of music from far over the water. "The Garden of the Pleasure of Peace"—who could deny its name? Jordan crossed the lighted plaza of the garden to gain a certain dark retreat which he remembered by the river's brim, there to think thoughts born only in a night like that. There she was! In the open space he had just left, her little shoes showing plain on the shell walk. She was all in white save for a great black lace scarf which covered her head, hiding her face. A man and a woman who were with her took her away the next instant. Jordan followed and hid in the shadows when they seated themselves in a dark corner by a fountain. No one spoke; she began to sing to the samisen softly. Jordan's nature, hardened against most appeals, responded to music. Her song was like none he had ever heard, full of strange quivers and broken rhythms; yet it made him think of one his mother used to sing long ago, and of one his first sweetheart sang, and of one the choir chanted in church the last time time he ever went, so that he felt as if he were a child, a lover, and a penitent all at the same moment. Her voice was so infinitely pathetic that tears rose in his eyes, so infinitely tender that he was comforted before they fell. Old memories, old ideals, old hopes stirred in his heart. The song over, her companions moved away with some unheard explanation of their going. Jordan slipped into their place.

"That was a beautiful song," he said gently, not to startle the singer.

A slow, liquid voice replied:

"You like it?"

"I love it," fervently—he almost added, "and you, too!"

"Won't you please sing another for me?"

"Oh, no!" a movement of withdrawal.

"It was lovely, though I could not understand the words. I'm not much of a Japanese scholar," Jordan hurried on, lest she should take flight. He talked to the shadow of a woman, which was alone visible in the darkness. Love was his theme, though he thought it was Japan, music, flowers, books.

Feather Feet answered:

"Yes," "no," "I think too," in those magnetic tones which made him thrill every time he hears them.

"Let us walk towards the fountain," he suggested eager to see the shadow form into reality.

"No; they will return."

"Just for an instant! it is so pretty there," pleaded Jordan, and he made a quick motion towards her.

"Oh!" breathed the shadow. He heard a small rustle, a flutter as of little wings, and from somewhere out in the darkness a whispered "good-by." He ran in the direction of the voice. She was as utterly lost to him as if she indeed owned wings, and had flitted away upon them. He searched the garden half the night, then spent the other half on the seat by the fountain, listening to a voice singing an unearthly melody, or laughing little silvery "noes" and "yeses."

In the morning he became aware that he had not found out one bit of needed information concerning Feather Feet, not even where he could see her again. He cursed himself for a fool, and hunted the city more fiercely than ever. Also, he drew another picture of her, in which he strove to express her voice in her face. Days passed, then weeks, but no little shoes crossed his pathway, no magic voice greeted him from out the shadows. Jordan became savage to his fellows, moody when alone. For not only was he in love—"infatuated" he called it—but also he was a man accustomed to have his own way, always baffled. When imperative commands sent him far into the interior all hope of ever finding Feather Feet left him.

(To be concluded in next issue of Vogue.)

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WHAT SHE WEARS

SMART NEWPORT WOMEN SHOW SMALL WAISTS, BROAD SHOULDERS AND FULL BUSTS—TRAILING SKIRTS OVER LAWNS IMPERATIVE TO SMART APPEARANCE—SOME EFFECTIVE TOILETTES—FEATHERS TO REPLACE FLOWERS ON HATS

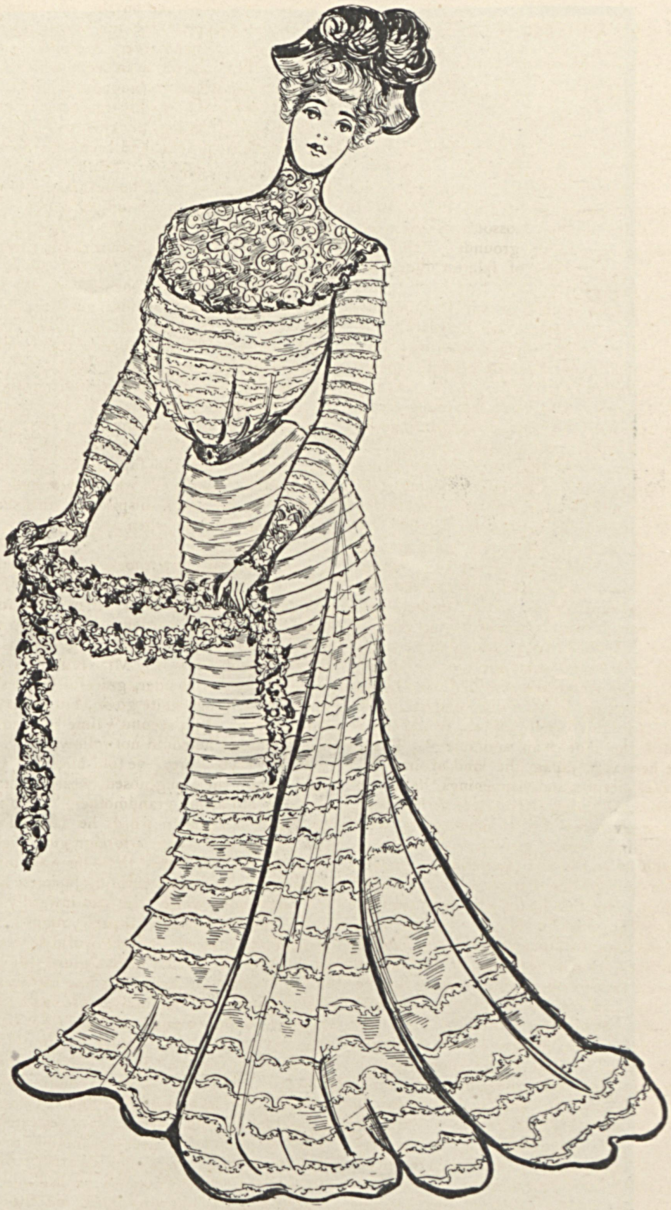
CLOTHES AT THE NEWPORT TENNIS TOURNAMENT

Fine clothes always have worked wonders. To be convinced of that fact, en masse, one needed to spend but a single forenoon at the Newport Casino during tournament week. The last day of the tennis match brought out fine gowns in such large numbers that the effect was overwhelming—an embarras de richesse. The best of foreign and home talent was on exhibition. What perhaps exceeded even that in interest was watching how the creations were worn and by whom. The smart women carried off their gowns with peerless grace and correctness of style. It is one thing to put on a handsome gown and fasten up its parts, but quite another and more difficult thing to wear it as it should be worn, and to make it a part of oneself. To do this, one must acquire an adaptiveness for every change of fashion, a capacity to catch the latest motif and spirit artistically. Modish women, without exception, had the air of being very tall and very slender. All had the same small waists, broad shoulders, full busts, generous hips. All glided along, their skirts outlined on the turf, without a fault. Long sleeves and elbow sleeves were evenly represented. Under frou-froutage was of chiffon, mostly plissé in many ways.

Petticoats of white lace and lawn were exquisite in the way of lingerie, and only to be seen when stepping to the grand-stand seats, or getting in and out of carriages, then the view was all satisfying. The woman conscious of her finest gown and not smartly trained ruined her appearance and extinguished the beauty of her toilette by the careful way in which she gathered up her skirt while strolling over the velvety lawn. She might as well have worn the most unpretentious of frocks, and saved her money. However in large gatherings one looks for variety: it contributes to the enjoyment by affording strong contrasts, one set of people acting as a foil to the others.

SOME VERY BEAUTIFUL TOILETTES

Among the women there having a fixed reputation for dress were Mrs. Henry Clews, in an exquisite white and blue creation; Mrs. Hermann Oelrichs, in a du Barry white and pink figured mousseline de soie, wearing a black hat trimmed with black tulle and pink roses. Miss Van Alen, Mrs. Astor's eldest granddaughter, wore a light turquoise-green batiste, trimmed with white, and a bergère straw hat, with wreath of large white roses and foliage, posed very close to the outer edge of the brim. A small black lace shoulder collar, having a wide white Maline ruff, was also worn. Mrs. W. K. Vanderbilt, Jr., had on a white batiste and lace gown, over which she wore a long, light, bluish-gray silk redingote, having three Carrick capes of the same silk, the whole finished in pipings and stitchings.



TUCKED CREPON GOWN

TWO MUCH-ADMIRED MAGPIE COSTUMES

Many exquisite gowns there were in mousseline taffeta and in liberty mousselines, the sheen of which lends itself admirably to all kinds of plissé manœuvrings. One in pale amber, with lace dyed to match, was beyond compare. Two foulards in black and white were much admired for their smartness and simplicity, as they were untrimmed. On the three flounces of the skirts, the third flounce

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DRAWN BLA

ONE OF CECIL ALDIN'S SPO

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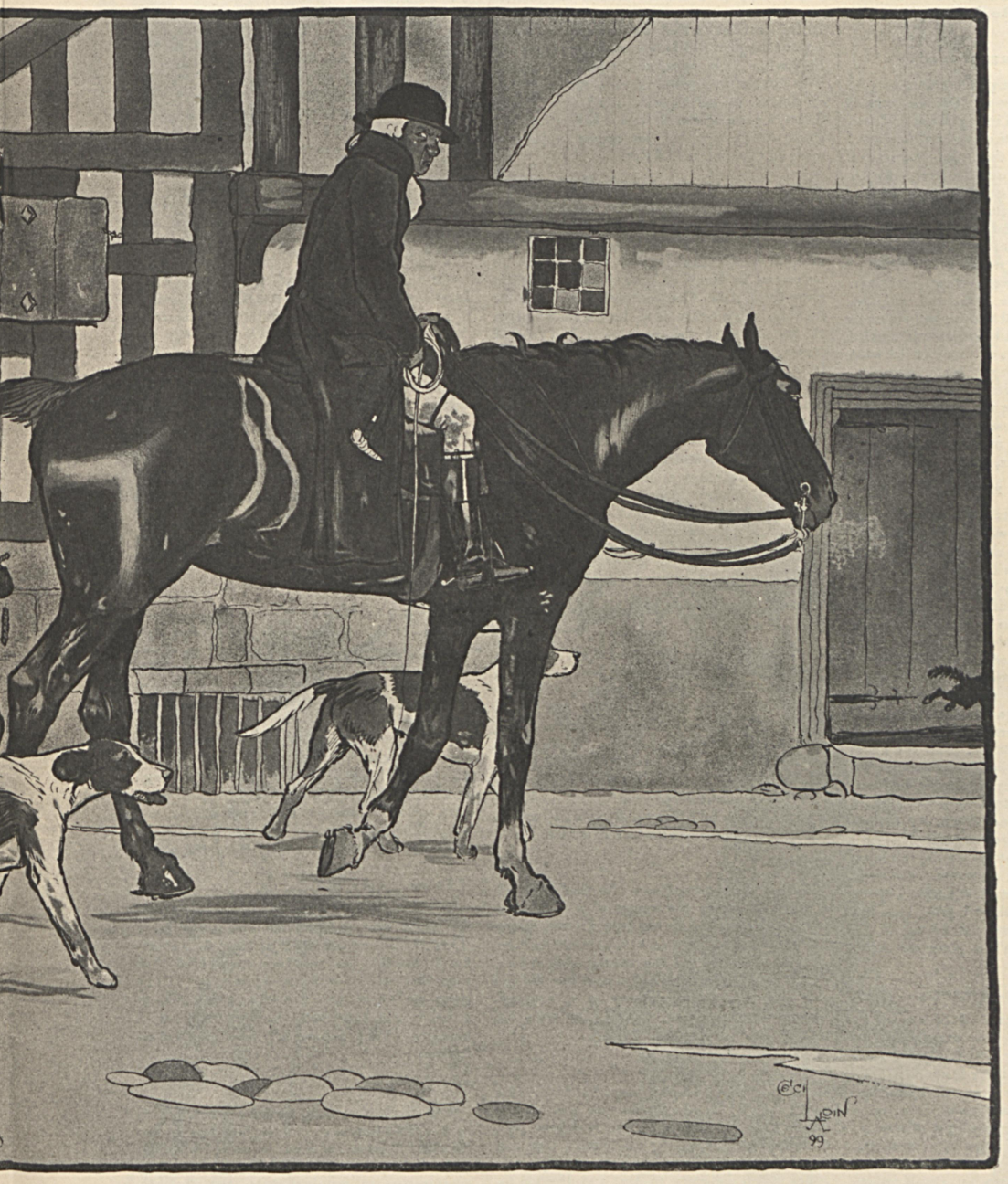

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PORTING PRINTS

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entering the waistbands, there was simply a hem finish. Attached to the high, well-fitting bodices was a basque flounce to match in the middle of the back, and deep enough and full enough to be in harmony with the third or upper skirt flounce. Worn with black hats and white fronts to the bodices, they were extremely smart toilettes.

PREFERRED TOILETTE COLOR

Du Barry pink, an exquisite color, not yet made commonplace by popularity, was en evidence in two lovely lace inset gowns, and also on the trimmings of a few white hats, in plumes and in Maline. Very few, not more than three or four, carried out the latest cry by wearing some one pale color in gown, in hat, and in parasol. Such toilettes as the one in ice-blue, in oatmeal and in banana-yellow, stood out with great distinction and elegance. Many all-white toilettes were the admiration of everyone, so perfect were these creations. Some made in crêpe de chine and guipure, others in liberty tissue and Cluny, still others in batiste with both lace and needlework, carried either into special designs or made of the wide all-over with lace insetting. Many pure lingerie creations of Valenciennes and batiste were entrancing, and so were the white silks, soft, thin pongees and mousseline taffetas, when treated as if they were mulls or batiste with puffings, tucks, entredeux, flouncings, etc.

PARASOLS AND PETTICOATS

Parasols and petticoats attracted universal attention. The former were of great beauty, in form and material, of rich plain silks generally, a few trimmed with chiffon flounces. They looked very well when the sash of the gown was of the same chiffon also, as in a few instances. To maintain one's self when dressed in a chic attitude, the present gown skirt must not be touched. It must show its beauty by hanging to perfection, and by trailing along in a graceful rhythm. A woman with a defective carriage or walk is exposed through these sheer draperies at once. Those who step out badly—that is, bend the knees too far forward—are marked immediately. To stand and to walk properly are studies well carried through by those who deserve to be called smart in dress, and those which are obligatory when wearing this present genre of skirt.

The bottom frou-froutage on all the finest gowns was most full and elaborate. On these being in proper sufficiency and quality depend the "hang" of all the skirts; great attention is paid to it in consequence, and much of the expense of a gown lies in this particular direction.

PORTRAIT HATS—FEATHERS

Hats—that is, dress hats—if of the wide-brimmed picture class, are either trimmed with flowers or with long ostrich plumes. As the flower season wanes these feathers will be more en evidence than ever, undoubtedly. Except when driving in afternoon dress, or at dress functions both forenoon and afternoon, this style of hat is out of place. Toques, tricornes and a variety of shapes which come under the walking or street hat classification, suggesting bergères and Louis XVI styles, are the modish wear also, for it is not everyone who feels she can adopt this grande mode of portrait hats. Nor are they becoming to small women, or to narrow-shouldered, or to very robust women. Neither should they be worn by women passed a certain limit of years. All these qualifying limitations have to be considered when selecting hats.

PIQUÉ COSTUMES

Among piqués were the modish ones, dotted over with a color or with black pin-head spots. In two-piece suits they were admirable tailor-made examples. Those with short Etons and high white satin belts, and white mull fronts with double mull plissé cravats, and short undersleeves to correspond, were very smart. Straw toques, trimmed with white taffeta and straw wings, appliqué on coarse white net, were an effective head finish.

BLUE WOOLLENS FOR MOUNTAIN CLIMBING

Blue flannels, for mountain climbing frocks, are prettily trimmed with bands of white cachemire, appliquéd with blue in geometrical figures, or the cachemire has lines vertical or horizontal in black or blue. One cannot get away from dark blue for outing suits or for bathing, when either is to be taken seriously. A belted jacket and short skirt is a favorite model, or an Eton closed or tabbed across in front. To relieve the untrimmed plainness of these short skirts for mountain excursions, on the left fastening side, fancy buttons are laid the full length. Similar buttons appear on the jacket or Eton. White or gray felt hats with a long eagle feather, continue modish, the feather run through a slit, and no other trimming. Green and deep red felt hats are chosen for granite-gray suits, with ties to match. Belts of black patent leather with suspended bags to match are the smartest.

GLIMPSES

THAT—

The ultra smart ceremonial color for a day gown is Du Barry pink, either with touches of white and lace or lace and touches of black. If the latter, the black touches are lightly made; next in order is a pale straw-color, and third in order is pale blue. White gowns of all descriptions are, however, grande mode. Those inset with écru and yellow laces, when elaborately manœuvred with great skill are always objects of universal admiration, and so are the écru batistes with lace to match.

NEVER—

Before have colored lawns received such full dress treatment at the hands of dressmakers. Take a bevy of young maidens strolling about the lawn at the Newport tennis tournament gowned in white, and the modish pale colors. Many of the materials, which probably did not cost over $5 or $6 were made up so enchantingly that they stood comparison with the frocks costing hundreds.

GIVEN—

One of these dainty lawn toilettes—with youth and good looks—you are sure to find many of such bodices decorated with long pink coral chains. A young and pretty face and figure set off to a charm these various bijouterie trifles which are worn to-day, and démodé tomorrow.

THE—

Young contingent are wearing pretty white piqué gowns in the forenoon, with skirts walking length, showing both white canvas and black patent leather high-heeled ties, with daintiest of white lace hose. Very trim and trig, and immaculate altogether, are they, be it as dusty as it may.

PETTICOATS—

Are wonderfully beautiful this season, and a fascinating addition to the long trailing gowns, when the skirts are held up. White lingerie affairs of the most exquisite kind are the only smart wear. Such flounces, such laces, such plissés, such needlework as the eye is generously treated to, is a rare delight. But woe to the woman who crosses the turf with her skirt gathered up. She is ruined in outline by her economy. The ultra smart ones know that their chic depends upon the length of skirt, and their tall willowy appearance.

MANY—

Of the picture hats of the Frenchy order leave the impression that the trimmer stood in a garden and trimmed from the bush or tree. When your hat suggests that you may rest assured you are wearing the right thing. The poetry of nature is the latest cry in millinery, where flowers are used. We find the long ostrich plume on low-crowned wide circular-brimmed hats, fixed as grande mode.

IF—

You tire of your open strapped dress ties slip underneath a black lace plaiting, allowing the border to pull out a bit over the top strap on the instep, fan-shape. Really very pretty on some feet.

IN POINT OF FADS—

Newport now leads. One of the smart women went to fashionable Trinity Church of a Sunday, hatless. Driving there and back she wore a light scarf draped over her head. This is quite the latest departure from conventional rules, and one, it is to be hoped, which will not gain many followers. Hatless women, seen cycling, driving, riding, walking, are not objects of over-admiration in their frowsiness. How much less so, if they are to break through established decorum in church dress and manners, and drop into seat and pew sans hats, and by and by, presumably, without gloves. In this case, the doing of one suggests the other.

THAT—

Early autumn shopping has no attractions for those who dress in an ultra smart way. They try to buy and order as close to November as possible, because they are assured then that they will obtain the "last cry." The gown-makers of note no longer bring all their orders or purchases with them on their return voyages. What follows are their choicest selections.

WHO—

Can doubt that long ostrich feathers are to be a leading feature of coming millinery? Indications point to the abandonment of all small birds. Women themselves are showing a sensitiveness to wearing them, lest they be commented upon too freely in public places. That all women will act from principle in this matter is not to be looked for yet, but by degrees that happy condition will be reached without doubt.

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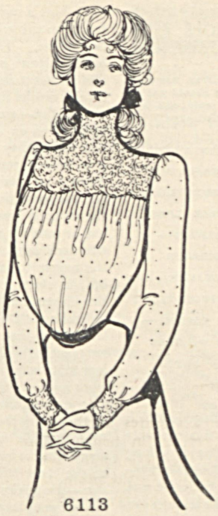

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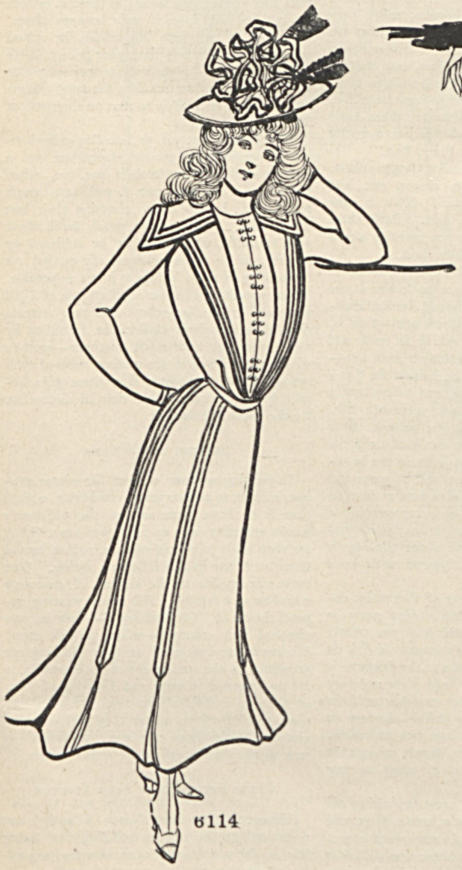

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SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. See illustrations on this page.]

BEAUTIFUL LINGERIE OF AMERICAN MANUFACTURE—BREAKFAST JACKETS OF INDIA SILK—JACKET OF LA FRANCE ROSE GROS-GRAIN, SUITABLE FOR NEGLIGÉE—THE LOBE MODEL FOR SKIRTS AND DRAWERS—OLD FASHIONS IN EMBROIDERIES REVIVED—NIGHT GOWNS OF CHALLIE AND INDIA SILK, LINED WITH ALBATROSS CLOTH—WARNING AS TO CORSET COVERS—RARE BITS IN FURNITURE — HALL CHAIR IN BLACK OAK — DUTCH MARQUETERIE DESK

THE old idea that French lingerie which bore the Paris imprint was the only class worth consideration is a long since exploded notion, as the fashionable mondaine now knows that the most exclusive and beautiful designs as well as web-like textures can be bought at home for less money than she would pay abroad, if she is only connaître with her shops. This autumn there is to be the most tempting and fascinating lingerie department in one of the distinguished shops where good taste and cleverness reign supreme. I have already seen some of the new models which are beginning to pile up awaiting the big opening, and they are exactly what a woman of taste would want. They show a distinct originality and a little touch of understanding here and there that lifts them far out of the commonplace and places them in the first ranks of prettiness. In the sketches are seen a charming breakfast jacket or two and a little knee skirt—one of those affairs that are warm as well as dainty, and so soft that they take up scarcely any room under the longer petticoat. With heavy cloth skirts many women wear only these short petticoats. The one in the illustration is of pale pink India silk over albatross. Row after row of Valenciennes insertion form a flare ruffle which is edged at the bottom with a deep frill of lace. Price, $19.75.

The same idea is carried out in less elaborate skirts that have, however, all the other advantages named. A love of a tea-jacket is made like the sketch and of pale moonlight blue satin broché lined without with the same tint of mull. The back is cut free and falls loose from the shoulder seam. Down about the bottom is a deep circular flounce continuing up the front and graduating as it nears the neck. This and the deep sailor collar as well as the flare cuffs at the wrist are trimmed with guipure lace. Price of this creation, $25. For the same price, namely, $25, the smart lilac silk breakfast jacket like the sketch can be bought. There is a becoming Watteau back, separating a deep collar edged with a frill of oriental lace; a high stock fastens tightly about the throat, fastening in the back with fluffy ribbons and lace. The sleeves give cachet to the whole garment and reach to just below the elbow. They are finished with a quaint flare cuff and deep frill of lace beneath. Hemstitching outlines the bottom with lace that adds length to the saque.

The queer little Japanese-looking affair is nice for a combing jacket, when made of India silk. There is no lace, only a deep hemstitched border. The back fits the figure, while the fronts are, as you see, laid in plaits. Sailor collar and strings to tie at the throat finish the neck. If desired, an albatross lining can be added, and it makes a comfortable little winter sack. The same model was made in a stiff, crisp La France rose gros-grain, with generous liberty gauze strings at the neck, and the effect and style was particularly good, and set one to thinking how pretty such a jacket would be for house wear when the heavy street suit was removed and so much newer as well as more comfortable than a shirt waist and light skirt. Either a silk petticoat the same tint or even one of cachemire would be nice to go with it. The heavy silk cost from $18 up, according to the quality used, and in India silk the price is $6.50.

Fashion's vagaries and the ups and downs of fancy are as marked in lingerie as in the frocks themselves. There is always a close following of the season's modes. Just now the newest idea for skirts and drawers—two garments that require careful fitting if the lines of the figure are studied—are known as the "Lobe," a name given on account of the many sections into which they are cut and the object of which is to insure a perfect fit. Both the skirts and drawers are plain in the back, fastened with buttons preventing all fulness. The lobe gives the required breadth over the hips and back, and so carefully must these be cut and graduated that each garment should be especially cut for the wearer to insure success. At the bottom of the skirts a deep flare ruffle is inserted; the drawers are finished either with a deep ruffle or beading and a tiny ruffle, the effect of the latter being that they are tied in. When these are trimmed with a very open embroidery, which is an exact copy of the old-fashioned open needlework so much used in the sixties, the quaintness is complete, and, by the way, this very needlework is the latest fad.

It is made in Gaul, France, and so much sought that it is very difficult to procure. One of the most effective patterns is the holly design—the berries are big embroidered holes and the sprays of leaves the same. When you consider that this is on the most web-like lawn you can imagine how exquisite the effect would be.

There is a general tendency this season to turn backward for the most exclusive patterns. Take, for instance, a lovely, fine needle-work design of Roman pattern or the arrow of Cupid and torch of Hymen, as it has very appropriately been called. Then there is the dainty, old-fashioned strawberry pattern, and again, the wheat design, all lending their share to creating a new field in embroidery or reviving the old ones.

Since the recent summer's "mark downs" of tawdry, coarse lace it comes like a fresh, cool breeze sweeping away the last remnants of stale ideas worn threadbare. The very core of smartness during the coming season will be carried out in these embroideries in preference to lace. Of course there will be pretty laces as well, but they are not so altogether new, and the place where such work as I have described is to be found will keep it exclusive.

Among the new laces a holly design in point de Paris is pretty, and is not too expensive but effective. Appliqués are not to be so much used. The little sprigs of hand embroidery will always remain in favor for dainty simplicity, and when combined with a trimming of real Valenciennes lace there is nothing prettier.

Never before have ribbons been prettier in their soft, shadowy tints that lend themselves so well to undergarments, and there is a particular shade of pinkish mauve that is a poem of color; it is to be found at only a few places. Then there is a crisp, cool green that is particularly appealing. The basket weave, which is one of the prettiest of lingerie ribbons, is found nowhere else but in the shop I have mentioned, as they control the looms. So, you see, each detail is closely and carefully followed, so that it is no wonder they produce an exclusive result. Then the gallons that join the sheer with the lace-like ruffles are unusually pretty and different from the ordinary ones.

Dainty sleeves for night dresses are made with a comparatively tight-fitting upper sleeve which flares below the elbow into a scant flounce and is finished with large buttonholes just at the bend of the elbow, through which ribbons are run, caught and tied in a pretty bow.

For the women who shake and shiver as soon as the cold weather comes there are lovely warm articles that at the same time are dainty and appealing; pale pink, blue or mauve night dresses made of fine challie are an example These can be treated with lace as any wash material would be and laundered quite as well if care be observed. There is no doubt about their warmth and if you suffer from cold and have tried them I am sure you will do so again. Or if you want something handsomer there are the night dresses made of India silk lined with albatross with all the frills and furbelows to suit the most fastidious of women. These also launder well, if care be taken, which after all is essential with all clothes that have any pretense to daintiness.

A good idea for attaching ribbon is to have a loop of that feather-boned braid included in the stitching on of the insertions or lace. This admits of the ribbons being tied through in place of sewing and in consequence keeps the garment from having those awful rents that even the most delicate of stitches cause.

A whole volume could be written on corset covers alone. Suffice it to say that after a summer spent among the best dressed women of our country I have come to the conclusion that it is only an artist who can turn out a corset cover and that women as a rule are not half careful enough about this garment, especially now when simplicity is the key note of smartness, and those little frocks that are unlined have been so much worn. First of all the cut of the neck is important; it must be high enough for modesty and low enough for artistic effect—a line not so easily reached as imagined. There must be small sleeves well put in which admit of a shield and yet are not large enough to be obtrusive. These are finished with lace and beading and run through with narrow ribbon. On top of the sleeves is tied a ribbon. The belt is a gallon ribbon, running through, and the front has ribbons which tie in lieu of buttons. Some of the prettiest of these corset covers were made of flowered organdie or dimity which showed through the thin shirt waists with great effect, especially pretty if a ribbon the same shade as the predominant flower was worn about the waist and belt of the shirt waist. If the material of your corset cover be too thin a silk boned bodice cut the same at the neck as the organdie will be found very nice to wear under it and will make your frock fit better. All these things are worth remembering; if not for the use now they will be of service another year.

The corset covers cut without seams are pretty, and for evening gowns, if you leave the shoulder straps off, they are ideal. But enough of all this. The only way to really find out for yourself is to go and see these pretty things, or else write and find out about them. I have done my best to give you the shop and a few advanced models.

Some particularly tempting pieces of old-fashioned furniture I came across the other day, such things as one can now rarely pick up. For instance, a nursery refrigerator, which is an old Irish piece of mahogany, made very much in the shape of the workstands that we all know so well; perhaps it is not quite so high. There are brass claw feet, and the inside is lined with zinc. There is a large compartment for ice, and smaller places for milk, etc. For an invalid or the nursery there could be nothing more useful, and it is just a pretty piece of furniture as well. Price, $32.

Another quaint bit is a small mahogany chest, holding bottles for brandy, liquors, etc., and a large glass quaff for cigars. This is also Irish and very old. Price, $42. Both these pieces are unique, so that you probably would never be able to find their like again.

Butler's trays, or breakfast trays, made of mahogany with little feet, are to be had at the same shop in all sizes; the usual size for breakfast costs about $18. In black oak—that is, the genuine antique oak, which is really not black at all, but a dull rich brown from age—a charming hall chair can be bought for $40; the seat and back are cane, and a deep border of heavily carved filagree oak surrounds this. The back is very high and the general effect smart to a degree. If you are looking for a dining-room screen that is far from the hackneyed type and handsome enough to grace any room, I can think of nothing better than an old screen of four panels, each representing a season, painted by Malard. It is all softened and mellowed with age, and about the edge is a binding of old leather fastened with brass nails; price, $205.

A lovely black oak mirror of Florentine design costs only $34; against a deep green or crimson background it would look particularly well. An exquisite Dutch marqueterie disk on walnut, and with glass knobs to the drawers, is for sale for $140. It is a large piece and very old. Some of the glass manufactured in England from old Venetian designs, known as Cyprian glass, is attractive and not expensive. It is iridescent and in those lovely greens that are always a pretty touch of color to any room.

In this same shop the most fascinating old lamp shades are to be bought, made of ground and cut glass combined, and lamps such as you can find nowhere else. Some are old altar candles converted into lamps, and others are the queer old things with dangling prisms about the rim. Other lamps of Sheffield plate are so rarely found that they are now very valuable. These are not at exorbitant prices; in fact, they sell for about the same as the handsome modern lamps. A green shade with large ground glass flags costs over $6.50, while in white the same thing costs $3.50.

A pretty dish of wire work in pierced Sheffield, suitable for bonbons, is in a Cluny design; price, $11, which is less than you would pay for some modern piece that could not compare with it in beauty.

Carafes of all sizes and descriptions, set in silver or in plain glass, are charming in design and tempting in price, and if you are fitting up your house or have wedding presents to make go, by all means, to this shop and see what pretty and odd things can be bought.

SMART FASHIONS FOR LIMITED INCOMES

EARLY AUTUMN CLOTHES FOR SCHOOL-GIRLS

RELUCTANTLY do matrons and their families turn their faces townwards in these early September days. The former turn to occupations pressing and various, while the children, with dread of school days before them, and disturbed by the loss of life in the open, with country games and sports, wander aimlessly through the house. Fortunately, the furnishings needed for boys and girls at this season do not require very serious consideration. There is no difficulty in selecting what is to be worn in this half-season, and so one can put off winter outfits to the time when what is to be modish has been decided upon, when cool, crisp days render the labor less wearisome.

It follows that girls' frocks can be chosen from some of the dark colors in light wool fabrics, left over from the summer stock, as they will answer far into November, and be again very welcome in the early spring. Blues and browns are very safe colors to choose from. Often one may then buy spring jackets at a great reduction. They should be called for rather than the new autumn coats, as there is seldom any marked difference of style between them, surely not of sufficient importance for school wear to warrant paying the higher price. With a dark straw hat—as their white ones are seldom very fit—trimmed up suitably, the daughters are sufficiently smartened up to start on their school life in town.

Girls to be sent off to boarding-school require, naturally, a greater expenditure and a larger wardrobe. But in their case, too, when possible, it is far wiser not to rush into much purchasing, but to await choosing their best frocks later. There is also much detail about such an outfit, which can best be achieved by leisure, and be more economically carried out by making as many things at home as possible. Those experienced in the requirements of a girl at college or boarding-school will bear witness that often luxurious clothes are furnished by mothers sending their eldest daughters—women without experience in the modern needs of such schools—with the result that these girls frequently remain for a whole term in discomfort for the want of essentials.

PACKING SUGGESTIONS

In packing summer clothes for winter storage, so soon to be everyone's occupation, a good plan is to have some sets of the children's frocks and suits done up for future wear. They are then ready to put on when a sudden heated term bursts late in the following spring. The same rule applies to the clothes of grown-up members of a family. All other wearing apparel should be "dry-washed"—that is, unstarched and unironed—when packed away. Useless accumulations of summer clothing are prevented by the sorting out of such articles as are no longer fit to wear and disposing of them at once to individuals in need, or by giving them to institutions, where they will be appreciated. It simplifies the work of furnishing new supplies when the proper season arrives.

WHERE SIMPLICITY IN DRESS ABOUNDS

Pleasant letters from North Atlantic coast resorts tell of the freedom and delight of living day in, day out, in the open, wearing, according to weather, woolen or cotton fabrics, made up in two-piece suits or separate skirts and

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blouses or shirt waists. Going without hats or gloves and inviting the deepest tan on face, neck and arms, now seems to be de rigueur to such an extent that those who would not follow the custom from inclination do it for lack of courage to refuse or to stand apart from the rest. What might be called a ceremonious dress is said to be unnecessary at such resorts, and in its place are worn what would answer elsewhere as simple afternoon frocks. Many are satisfied to wear their white piqués short-skirted for dinner and evening, so as to stroll out in the evening unhindered.

PRETTY FOULARD

Among the afternoon frocks donned for evening wear also is a white ground foulard figured with red. A fitted flounce on the bottom of skirt has for its heading two rows of tissue in the same shade of red. The bodice is round with the foulard draped on bébé fashion, and belted in with red also. A guimpe of white dotted mousseline has for neckband shirrings of mousseline and narrow lace entredeux, all quite transparent. A small fichu cape of foulard, having a ruffle of the same, lace trimmed, with long tab ends in front, ties in a bow across the back, completely hiding the joining of the guimpe to bodice. Long foulard sleeves in two sections, the upper portion close fitting the arms while the lower sleeve is gathered by shirrings to wrist-pieces matching the neckband.

STRIPED MUSLINS

In mid-summer striped pink, blue, and mauve lawns, having white grounds, never fail to look pretty, and require very little trimming. One of these in rose-pink, has a hem simply turned up on the right side, in the manner of a three-inch facing. Instead of the ordinary hemming, it is treated to a herring-bone stitching in white embroidery cotton. Simple as this sounds, it is effective. The skirt has no other trimming, and is gathered into a belt in front; the top of the bodice, having been tucked both back and front, has the spaces between the tucks filled in with the same white cross-stitching. Original use was put to two old-fashioned embroidered collars—one turned into an empiècement, and the other into a high collar band, which gave a touch of smartness. The elbow sleeves were turned up with bands of the lawn, these being also stitched in white. A white satin belt ribbon, fastened with a pretty gold buckle. For afternoon and evening wear at quiet country places, mercerized lawns in medium blues and wood colors, and heavier cotton and silk weavings, in all cases the white figured ones the smartest, make up wonderfully well when white laces are added, and white satin belts and ribbon bows are added.

WOOL CLOAKS

For cool sea-girt localities, and much outdoor life, long circular cloaks of light wool fabrics are advised. Light weight cloth, or serges are favorites in a good strong blue or bright clear forest-green. They should have well-shaped hoods attached, lined with soft, uncrushable black or white silks. Others again are made with a set of graduated capes, the edges stitched with white silk; nothing answers better for strolling over the rocks, for driving, and for keeping out wind and dampness.

"SEEN IN THE SHOPS" ILLUSTRATIONS—SEE TEXT PAGE 172

AS SEEN BY HIM

PLANS TO HAVE HIS COUNTRY PLACE EXEMPLIFY WHAT CAN BE ACCOMPLISHED BY NATIVE WORKMEN OUT OF NATIVE MATERIAL —NEWPORT PALACES MONSTROUS —ATTEMPT TO MINIMIZE THE RECTOR'S ARRAIGNMENT OF NEWPORT SOCIETY

THE gates of my country place have been put up this week; I mean those at the entrance. I have enclosed the estate with a low wall of stone, quarried in the vicinity, but near the house and the main avenue the walls are higher, and already ivy and creeping plants are trained upon them. The gates themselves are of wrought iron, almost in a filagree pattern, in which a part of my crest is visible. I have used lions rampant for crowning of the stone pillars, each lion bearing a shield with the coat of arms. This is not original; I have had it taken from several English houses. If one has armourial bearings I believe in using them. The stone work on each of the four pillars is elaborate, and the tracings are the same as in the iron work. I have had workmen engaged on these for a long time, the gray stone of which they are composed coming from a neighboring quarry. I had seen in Pennsylvania some wonderful greenish stone which is being quarried from a mountainside on the banks of the Delaware, and I shall use some of this possibly in my town house. Everything so far has been made in this country.

Of course, in regard to antiques I shall have to go abroad, but as much as possible I want my house to be an example of what can be done by American workmen with native materials. It could not have been accomplished fifty years ago, and were I building fifty years hence I am sure that the workshops of Europe would hardly be called upon for a single item. We are gradually going beyond the mere mechanical arts, and each year shows that we are making wonderful and rapid strides. Our only fault is in not paying sufficient attention to congruous effects. The modern Newport palace with its limited grounds is a monster. I preferred the old cottages, even if some of them were in rather doubtful Italian style. But still we are suiting our varied coast and landscape to all kinds of architecture. I was in sympathy with one of our best known capitalists, who has built some Moorish houses on the barren sandy dunes of Long Island. They fit well in with the landscape, and they form a much more picturesque corner in the continuous village on the south side than do those hideous cottages and wooden construction one sees all over the coast both of that island and of New Jersey. A wooden cottage in a treeless waste makes one broil, even in imagination. There are some beautiful places at Newport, but then again there are horrors; these fearful colonial mansions stud the shore of the Sound and the Ocean from New York to Boston. A Colonial mansion, with the Blue Ridge for a background, or the Berkshires or again the wooded heights of the Hudson, is one thing, but on sandy dunes it is impossible. Yet Fenimore Cooper was wont to poke much fun in his day at the American style of architecture, which erected Grecian temples everywhere, and the colonial and little style are nothing else than a corruption of the classical.

I have always maintained that the men who have the money should be object lessons to the other half. Recently, or rather now some months ago—and it has been discussed ad nauseam in all the daily prints—there was a sermon preached by a rather sensational preacher at Newport aimed at the sins of the wealthy. The wealthy at whom these shafts were aimed were not present at the delivering of the discourse. Several persons have plunged into the discussion. One man was interviewed among others; one for whose opinion I have the highest regard. I hope the interview is authentic, and I am glad he gave it. His views were founded on common sense. He admits that to-day the millionaire is in the public eye; every clerk and shop girl loves to read of the entertainments, the dinners, the dances, the luncheons, given by those who can afford it. The diffusion of this information has been of vast benefit; it has refined the vulgar taste, and to-day one sees in the pleasures and pastimes of the masses much that is beneficial culled from these very impressions. It is only to be regretted that many of the writers who pen these descriptions are not familiar with fashionable life and make sad mistakes. They exaggerate the expenditures and the lavishness, and they forget all sense of proportion. In its way the man who buried his child recently by having a brass band march down Fifth Avenue alongside of a gaily caparisoned hearse discoursing popular airs was guilty of much more extravagance than any of the people who have given those elaborate cotillons or entertainments in society. He was a poor barber, and it took a year's income for that one day's satisfaction of his vanity. It is a mere bagatelle to give a dinner and a dance for a hundred and fifty people, and it would cost me less than it would the inmate of a tenement house for a first-class funeral to Calvary. I speak of funerals because these seem to be the natural festa of the lower classes. It is the one only occasion on which they can make a display. It does not need a house and servants, but the pomp and the trappings are all hired, and mixed ale and other refreshments are more to their tastes than champagne.

But these are the lowest classes. There is a class between which is rapidly becoming civilized and refined; their houses in the suburbs, their flats in the town have some semblance of artistic culture. They go to the play, to the museums, to the opera, to concerts, and they eagerly devour any literature which tends to show them what can be done to beautify their homes and improve their surroundings. When this is done cautiously and gradually, it is a means of education; but when too much education of the masses is attempted at once, dissatisfaction ensues and socialism and anarchy are the result. Let the masses see that what you have is possible and attainable for them in proportion, and all dissatisfaction will cease.

I do not believe in railing at the so-called follies and vices of either rich or poor. We have our foibles, and our failings.

Take each of the fearful arraignments made by the preacher. Bridge Whist for stakes. The newsboy and the street urchin are tossing pennies, the church is sanctioning raffles and sacred lotteries, the entire community bets on the races, the lower strata confining themselves to the pool rooms and the upper doing their betting in the club or transacting with the bookmakers. Sports of all kinds will bring out a crowd of selection from every class. The spirit and love of chance has been always with us and whether it is Bridge Whist at Newport, progressive euchre at Asbury Park, or pinochle in an East-side saloon, the principle is the same.

I have no sympathy for those who wish to revive the Puritanical Sabbath; all over civilization the continental idea is being adopted. The Sunday, in my opinion, is a day of prayer, of rest and of recreation, not of penance and horror. If an amusement is innocent on Saturday, why is it not innocent on Sunday? You will find no text forbidding golf or tennis, although on account of the employment of caddies and other servants, Newport has been singularly circumspect in this respect. It has left Sunday as the day of rest and recreation and enjoyment for the middle and lower classes. The middle classes prefer church and religious work with three meals and a dinner in the middle of the day. The lower classes in one accord go to dancing pavilions, concert halls, Rocky Points, and Coney Islands. They enjoy themselves hugely. It is their only day, and without wishing to offend the religious prejudice of others, I would say that it is my delight to see them go forth on their weekly excursion and I hope they will dance and see a good play or hear good music and enjoy their beer and their picnic.

We do not choose to dance on Sunday, because we regard it as not smart and because we have other days of recreation and we can leave it out of the programme for twenty-four hours. We rest in our own fashion. And our entertainments provide means for thousands of working people. We do not squander the money; we pay it into the coffers of the people and we show that we believe that charity begins at home and the best kind of charity at that.

I believe that perhaps the whole world is more interested in the doings of Newport and that of the "smart set" than the gentleman who was interviewed would possibly think. But that is immaterial. Even so, I cannot decide but that Newport has given the very best example and that everyone has profited by it. Those who set up a cry against these things, are ignorant for the most part of what they speak, and ignorance breeds the most contemptible of vices.

THE WELL-DRESSED MAN

HINTS AS TO NEW STYLE HATS—GOSSIP ABOUT APPAREL IN GENERAL FOR THE COMING SEASON

THE vacation hours are over for many of us; lazy days in the mountains and by the sea are but dreams of the past, and the burdens and responsibilities of another year must be shouldered. Society, it is true, has not yet even thought of returning to town, and the residence streets still present their summer air of dreary emptiness, but there are signs of awakening energy and slightly increasing formality. In short, the city is beginning to prepare to put on its autumn dress, and at least, so far as its men are concerned, it is beginning at the head. The days of the straw hats are numbered. Fifteen September, by ancient custom, has been established as the date for the passing of the summer hat, but although it may be more or less unwise to appear upon the floor of the Stock Exchange after that day with any style of straw head covering, the time for the final laying away of summer hats has been extended until the first of October. I should advise, however, a change to the felt hat somewhat earlier, in the city, for during the last week in September the straw hat becomes noticeably rare on the streets. The changes in style and shape of silk hats, opera hats and derbies are not ordinarily noticeable from the end of spring until the beginning of autumn and one may usually wear a hat of the earlier season without appearing to be out of the fashion The best hatters also differ among themselves somewhat in the shapes of their hats, so that one is not bound down to any strict and limited choice, and it is generally better policy to wear a shape that is becoming to one's individual style of head and face, than to follow the fashion of the moment, irrespective of looks. Whether or not it be the smart thing, a man of small head and delicate features cannot possibly look well in a large heavy hat with broadly curling brim; nor will a man of large head and strong build look best, as a rule, in a small light hat. Some men may wear a distinctly dipped brim which, upon others, would be exceedingly unbecoming, and the square-looking crown most suited to a certain type of head on another type would be altogether unsuitable. There is also some difference in the shapes of hats intended for young men, from those made for men of advanced years.

In general the prevailing style of the silk hat for this autumn will be a slightly bell-shaped crown of medium hight, and a brim rather more liberal than that of last year. Those intended for young men will be a trifle less belled in the crown, and a bit more curling as to brim. There will be little change in the opera hat, and it will be made of ribbed silk or merino as heretofore. The silk is perhaps the better looking, except for morning wear, when merino is, strictly speaking, more suitable, because of its lack of lustre. It should not be forgotten that in order to keep an opera hat in good condition, it ought not to be closed when not in use. If left closed too long at a time the material is likely to become worn and wrinkled. The derby for the autumn and winter will be rather small in the crown, and have a brim somewhat tightly curled. There are, however, a number of shapes differing slightly one from another in these respects. As to the care of a derby there are two things to be said, first, that it should be hung up, and not laid flat on the brim when not in use, and second that it should be well brushed regularly every day.

The smart evening shirt is still of simple white linen without a suspicion of ruffle, embroidery or design of any kind; it has a high standing collar, and cuffs attached. The cuffs must, of course, be made on the shirt, but that the collar be attached is not at all necessary, even if somewhat more smart. It is no more comfortable or better looking than a properly fitting detachable collar, and it is exceedingly difficult to launder. There have been rumors of three buttonholes in the bosoms of evening shirts, but as yet two is the more usual and correct number. The bosom itself should be broad, and made to fit tightly so that the edges are close to the body and will not bulge under the waistcoat. The shirt should open only in front, either to the bottom of the bosom or all the way down. Personally I am much in favor of the latter style, although it is greatly less common. It sets as well, if not better, than the other, and is more easily put on and taken off. Every year the dress shirt with figured or embroidered bosom makes its appearance, and is for sale at the fashionable haberdashers, but every year well dressed men decline to have anything to do with it. Even the shirt with a line or figure of a most unnoticeable kind in white, or of white piqué, is not considered good style.

It seems scarcely probable that there will be any noticeable change for the coming winter in the long-tailed evening coat. Unfinished or dress worsteds will continue to be the materials most used, of which the first-named is a little the smarter. It is somewhat softer and without the fine twill of dress worsted, and will wear equally well, but it is, perhaps, harder to keep free from dust, which clings to the cloth more readily. The coat should be made to fit the figure perfectly, without, however, being at all tight or uncomfortably close; the shoulder should be square and broad, the side lines of the coat being cut sharply in at the waist to give it a slender appearance. These side lines are one of the hardest problems the tailor has to face, for upon them depends, to a great extent, the style of the garment; the set of the sleeves also gives the clever tailor an opportunity to display his skill, for they must not cause the coat to jump up or wrinkle across the back when the arms are raised. If you will observe the actions of the evening coat of an orchestra leader while he is conducting, you will understand more clearly what is meant by this, unless indeed the particular leader whose orchestra you are listening to has employed an exceedingly good tailor. The sleeves should set rather close over the cuffs at the bottoms, and should have only a very slight spring, if any. The velvet collar will undoubtedly again make its appearance, and it may even be worn by some smart men, but it has never found favor in this country and has been almost unfailingly condemned by those who dress best. I may be thought somewhat prejudiced, but aside from any question of fashion, it seems to me to be neither good form nor good style. The coat with rolled lapels, like those of the dinner jacket will be little worn, and the notched lapels will be either faced to the edges with silk or faced only to the buttonholes. The latter is the older style, and it has lasted so long that it may almost be said to be a standard. Full facing may be the smarter, but the half facing will nevertheless be worn by many men, and if one's coat is so made, it will not look at all behind the times.

Trousers will be cut straight and rather full, and they will have braid on the outer seams. This should be straight, not angular or serpentine, and about a quarter of an inch in breadth, although the latter detail depends somewhat upon one's individual fancy or the fancy of one's tailor. It is not at all unusual to see braid a half an inch broad, but I should not advise it, especially for a short man.

There are no indications of change in the waistcoat, and either a single or a double-breasted cut may be worn. It would, I think, be rather better to have the waistcoat of the same material as the coat, single-breasted. White evening waistcoats will be as much worn as ever, in fact, at a dinner or a dance the dark waistcoat is decidedly the exception. The double-breasted style will have the Cairo buttoning and points, which became fashionable during last winter. The gilt button will also, it seems, be again worn. White evening waistcoats bound with white braid will not, I think, become at all popular, and those bound with black are, of course, entirely out of the question.

One must, as is perhaps needless to say, wear only a white tie with a long-tailed coat, but it is still a bit too early to predict with certainty exactly what the smartest shape will be,

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whether it will have square or pointed ends, or be tied in a very tight or a rather loose and broad knot. Many men still wear with full evening dress a high-banded turn-down collar, but the use is neither good form nor correct. The turn-over has grown to be associated with lounging clothes—that is to say, outing dress, sack suits and the dinner coat—and the combination of informal apparel with strictly formal dress is never good form. A high-standing or slightly poke-pointed collar is the proper one with the long-tailed evening coat, and with the frock or even the black morning coat it is much to be preferred.

The morning coat, by the way, will, it teems, be as much in vogue this autumn as during the past season, and with very little change in cut or style. The main features are a rather well-defined waist line and skirts that fall well around to the front. The coat may be of black or dark gray, and in the latter event may be worn with trousers of the same material. Full walking suits of brown and gray mixtures will also be rather smart. Scotch tweeds and cachemire or other materials, such as dark gray vicuna or angola, may be used. The walking coat should not fall so low in the skirts as the morning coat, and the sides should be as long as the back, the cloth hanging well around in front. Like the riding coat, which it somewhat resembles, the coat has a waist seam and rather large flap-pockets set directly under it and well back. It may have two breast-pockets with flaps, or only one on the left-hand side. The buttons should be of bone. With this suit a derby is the proper hat, and a dark four-in-hand tie, tan gloves and buttoned calf boots look well.

Flannel suits continue to be worn, and at some of the tailors I have seen a good many pieces of winter flannel for sack suits in dark blues and mixtures of green and red. Browns and dark grays will also be fashionable. For the cool days of late autumn brown and red is an excellent combination of colors and especially becoming to men of dark complexion. The days of the wearing, not merely the carrying, of gloves are approaching, and it seems that heavy tan will again be the smartest. The suède glove has almost entirely disappeared. The button should be of bone or gilt, and should actually button through a buttonhole, not fasten by a patent clasp. How.

WHAT THEY READ

[NOTE. Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

CURRITA

COUNTESS OF ALBORNOZ. A NOVEL OF MADRID SOCIETY. TRANSLATED FROM THE SPANISH OF LUIS COLOMA. LITTLE, BROWN AND COMPANY

THE author, a Jesuit priest, warns the reader in a prologue of the manner of book he is to encounter if he persist in reading Currita, so that those who embark on it are forewarned that self-indulgence and profligacy are to be held up to scorn. In pursuance of what he styles as missionary effort the author deliberately allows himself to be "detained at times with many small details, which he would disdain as an artist and to which he would not descend as a religious." The result is a canvas crowded not only with personages great and small, but incidents properly classified as asides, and if the flow of narrative is at times somewhat impeded by this multiplicity of detail, the picture of the time is rendered the more vivid thereby. The reigns of Don Amadeo and that of Alfonso XII are taken as the scene of the story, which is intimately concerned with the political intrigues of that period. The heroine, one of nobility, and received socially, is a shameless profligate who has Catherine of Russia's trick of taking up romantic relations with attractive-looking young men, and lavishing upon them wealth or advancement as the reward of their devotion, although she has a husband and children. Insolence and heartlessness being Currita's most salient characteristics it follows that she failed in every relation of life—mother, wife, friend. Her career, a dazzling round of self-indulgence in all ways extravagant, brought her in contact with pleasure-seekers like herself; some moral but no one of them a person of fine character. The men and the women of her high world are pinchbeck for all their exalted birth and fine clothes—a vulgar lot. Currita is a common enough example of tolerated courtesan of good family, but some of her associates are more original conceptions.

There is, for example, Uncle Frasquito as he prefers to be called by his intimates. He is a Beau Brummel grown old but who pretends to perpetual youth and his interest to the reader, apart from his place in the story, is that the author desires it to be understood that Uncle Frasquito is drawn from the life and presented not merely as a vain old man, but as a type of the unsubstantial and effeminate fops who were the cause in Spain of the ruin and discredit of the nobility.

"Pasted up, dyed, combed, shining with cosmetics, and dancing on the tips of his toes, being unable to walk any other way on account of his tight boots, which tortured without altogether diminishing the size of two protruding bunions, Uncle Frasquito came up on the terrace in great haste. He was the universal uncle of all the grandees of Spain, and of those second-class noblemen of his own rank, of very rich men from all cradles, of political and literary notabilities, official vagabonds, daring adventurers, and anonymous personages, who formed the 'all Madrid' of the Court, the motley dessus du panier of the great social Madrid world.

"All these people called him 'Uncle Frasquito,' because good form had so decreed it, and he complacently accepted the relationship with all whose blue blood, a century or two before, had really mingled with his most illustrious own. All others, without, however, rejecting the fictitious relationship, he placed with a certain protecting condescension in the category of spurious nephews. In the midst of this universal family, Uncle Frasquito had been conspicuous for upward of half a century, seeing defile before him generation after generation of nephews and nieces, legitimate or spurious, who were born, grew up, married, had children, died, and were forgotten, without his ever having passed his thirty-third year, shielded as he was behind the extremely tight corset which subjugated the insolent rebelliousness of his abdomen. He was thirty-three years old when in the year '40 he was present at the Queen of England's wedding, accompanying the Envoy Extraordinary of the Court of Spain, and he was of the same age in 1853, when he witnessed the marriage of his niece Eug nie de Guzman, with the Emperor Napoleon III.

"The story circulated that Uncle Frasquito wore on his person thirty-two false articles, among which were enumerated a cork hip. It is certain that, at the moment in which we present him to our readers, returning from the Jouffroy Passage, to confirm to his compatriots the news of the Duke of Aosta's abdication, obesity had changed his stripling figure into an Alcorcon puchero, while art, industry, and even mechanism worked jointly and pertinaciously in the daily restoration of this withered Narcissus, who lived in continual risk of being converted into a spinage-beet, as the ancient Narcissus of Greek mythology was transformed into a flower.

"Uncle Frasquito was a rich bachelor, lived temperately, had no known vices, nor debts; he was affable, courteous, obsequious, and pleasing, with the manners of a modest maid, and inflections in his voice like those of an affected young lady. He collected diplomatic stamps, embroidered on tapestry, played the flute badly, and pronounced his r's in that guttural and lame manner common to the Parisians, which some Frenchified élégants imitate in Spain, and which in many others is a natural defect.

"Diogenes usually called him Francesca di Rimini, and sometimes seña Frasquito, and presecuted him and pursued him through drawing-rooms and salons, and even among the ladies, where the effeminate nobleman was accustomed to take refuge, giving him impetuous embraces, which rumpled and stained his immaculate shirt-front, and extemporaneous kisses which obliged the dainty old gentleman to wash and rub himself with cold cream. He would tread upon his victim's feet with seeming unconsciousness, causing his bunions to start, and tarnishing his boots, or would give him beastly hand-squeezes, which dislocated his fingers, the thirty-two components which the legend assigned to his person incurring the risk of being scattered in all directions. These two old men, with characters and manners so different, were nevertheless two ancient types of the same society, two fossil examples of those noblemen of the past century."

In the course of time a Spanish Republic was begun and when the news of this strange adventuring reached the circle of which the notorious Currita was the chiefest ornament, this is how it was received:

"General Pastor then opened his budget of news, letting it be understood, with a certain political vanity, that he concealed more than he disclosed. He confirmed everything that had been said by Uncle Frasquito, adding that the proclamation of the Republic was a gigantic step taken towards the Restoration, that the most terrible disorders would soon break out in Spain, and that the European Powers, alarmed by the experiences of the Commune in France, would hasten to intervene in favor of Prince Alfonso. Secret notes from everal foreign ambassadors had already arrived at the Basilewsky palace, and Thiers himself, fearful lest the wrath of the allied monarchies should fall upon his head, refused to recognize the new Republic. Only Mr. Hamlin, United States minister to Spain, had hastened to recognize the new order of things in the name of his government, presenting himself at the President's palace with all the ceremony customary in monarchial times, and suggesting in his speech, with the jesting formality of Jonathan in person, that 'The United States could not but contemplate with sympathy and emotion the kingdom of Ferdinand and Isabella converted into a republic.'

"'Out upon the good-for-nothing!' exclaimed Leopoldina Pastor, in a rage. 'These farceur Yankees know no difference between Figueras and Ferdinand the Catholic, and a cotton cap is the same to them as a crown. Cotton is king! How interesting! And to think that only three weeks ago we all danced at his house! Really, it seems, after all, we lose all shame when it is a question of amusing ourselves.'"

ON THE BOOK COUNTER

A GUIDE TO THE TREES. BY ALICE LOUNSBERRY. ILLUSTRATED BY MRS. ELLIS ROWAN. WITH AN INTRODUCTION BY DR. N. L. BRITTON OF COLUMBIA UNIVERSITY. FREDERICK A. STOKES COMPANY.

AS the distinguished botanist, Dr. Britton well says in his preface, although trees are among the most familiar and easily observed objects of notice there are comparatively few people who know one from the other or who have an intelligent understanding of their life history. Considering the vital importance of forest trees in the storing up and gradual distribution of the water of rainfalls and streams, the ignorance in regard to them is reprehensible. It is only in very recent years that tree spoliation has encountered opposition, it having been heretofore the wont of man to cut down when and where he would as many trees as suited his convenience or his cupidity. How few readers of these lines realize all the uses to which trees are put! Shade is the most obvious, next their use as fuel, then comes building, tools, implements, the manifold kinds of construction, fruits, fibres, resins, gums and drugs. Look about the house, the factory, the workshop, the studio, and note the multiplicity of uses to which the tree is put, and yet this valuable health-giving agent is treated usually with as scant consideration, so far as its conservation, as the most useless weed in a field.

Such books as the one under notice will perform excellent and needed missionary service in behalf of trees, as it has been prepared especially for the general public. Over two hundred varieties of trees are described in the text and the illustrations, many of them in color, reach nearly as high a total. The book is planned so as to bring together those trees that grow near water. The next section treats of those that grow in moist soil, lowlands and meadows. Then follow trees that grow in rich soil, forests and thickets. After this section comes one devoted to trees growing in sandy or rocky soil, hillsides and barrens, and lastly are given the trees that grow in dry soil, upland places, meadows and roadsides. This classification is preceded by excellent chapters on the growth of trees, and technical terms, the latter being very fully illustrated. The instruction is presented in simple and easily mastered form. First is given in heavy type, the full width of the page, the popular name of the tree and the number of the colored plate which illustrates it. Underneath are printed the Latin name, and in tabulated form the family, shape, hight, range, time of bloom. Then follows a very carefully detailed description of the bark, branches, leaves and other component parts of the tree, and an intelligently written account of the tree's appearance and such other facts in regard to it as are pertinent and interesting. This plan is followed throughout the book and when it is borne in mind that fully two hundred varieties are thus elaborately defined and illustrated, some idea may be gathered of the enormous amount of work the volume entailed on author, illustrator and publisher.

The colored plates add very much to the value of the work as a text book for use without a teacher, since the color aids in identifying the tree. The book should form a part of every home library, as it has been most conscientiously put together, the author and illustrator having both had the opportunity to visit Biltmore, Mr. George Vanderbilt's estate, and to avail themselves of the collaboration of Mr. Beadle, the botanist on that estate. The author very generously thanks any who have aided her in her ambitious task. Great praise is due Miss Lounsberry herself, for it is she who planned the work and who skill fully supplemented her own knowledge with that of others.

FOR THE SAKE OF THE DUCHESSE: A PAGE FROM THE LIFE OF THE VISCOMTE DE CHAMPIONNET. BY S. WALKEY. ILLUSTRATED BY ARCHIE GUNN. THIRD EDITION. FREDERICK A. STOKES COMPANY.

Romantic melodrama wherein murder is a pastime, undertaken by love-sick swains to win smiles from their enslavers, constitutes all there is of this tale. Every incident is part of political or romantic intrigue and the reader is given no rest between duels, murders, imprisonings and betrayals and ardent love passages. The narrative may be fitly defined as lively and whether or not it is worth the reading will depend upon the individual reader's liking for breathless-pace adventure and little else, or his preference for other qualities than mere melodramatic incident.

THE WINGS OF SILENCE. AN AUSTRALIAN TALE. BY GEORGE COSSINS, AUTHOR OF ISBAN-ISRAEL. DREXEL BIDDLE.

What life in gold hunting through Australian deserts can become is set forth here with a realism that makes painful reading. The latent brutality in man comes to the surface when the fate of the moment is made up of disappointment, lack of water and long marches, and he wreaks it upon his fellow man, dumb animals and himself. Most of the men who figure in the story are given to excesses of temper even while they live among their kinsfolk in civilized communities. One, a physician in a fit of rage brought about by his being the victim of a practical joke, flings a bottle in the face of his tormentor, thereby blinding him for life. Other turbulent and commonplace folk meet the doctor on the gold trail and it may be imagined that the life they lead together is not conspicuous for a display of the Christian virtues or conventional civility. They are essentially rough men and their life one of great deprivation and trial. The women of the book may be to the liking of some; to not a few readers they will represent little else than under breeding. The descriptions of the Australian desert desolation and what it costs the prospectors who work it for the gold that it hides in its bosom, redeem the narrative from commonplace.

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VOGUE'S WEEKLY PATTERN

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VOGUE publishes one pattern a week. This gives the subscriber fifty-two designs a year, carefully selected to meet the requirements of the season. All the designs are smart. The patterns are in one size only—medium. The Vogue Weekly Patterns are at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue, or sixty cents without a coupon.

Vogue supplies patterns of its illustrations cut to order at special prices, which will be sent on application.

THE pattern for this week is of a tailor jacket to be worn with skirt No. 80, published last week. These two patterns combined make a smart autumn tailor-made. The jacket is double-breasted and slightly bloused in front, simply ornamented with stitching and buttons.

WHISPERS

TO THE GIRL WITH NOTHING A YEAR

A Useful and pretty article to make is an ornamental box in which to keep fine lace when not in use. As has been stated before in this column, it is much better to buy good lace and use it over and over than it is to spoil a gown by the use of cheap lace. When the lace is not being used smooth it out, have it cleaned, and fold it on cardboards, which will keep it in good condition until wanted. To make the box take one of pasteboard the size you desire—the rather flat and long style is the best shape for the purpose. Take the box apart carefully; cover the pieces with pretty silk, figured or embroidered brocade, or something of that kind. Inside of the lid, and on the bottom, lay a piece of cotton batting, well filled with sachet powder, before putting on the silk. Turn in the edges, and overhand neatly all around; cover all the pieces, and then put the box together again by sewing over and over with silk to match your cover. Ornamental boxes which are given you with bonbons also make nice lace ones if carefully used; or better still is it to take the sweets out as soon as received, as then the box is sure not to become sticky.

A most becoming evening gown for a thin girl was made of light blue crêpe de chine and Lierre lace The skirt was circular in cut and shirred around the hips on tiny cords, the fullness hanging from there. It was finished with a deep hem and a slight traine underskirt of blue taffeta with full ruffles at the bottom. The neck was round both back and front, and the bodice being shirred like the skirt. The sleeves of lace were long, finished with points and, of course, unlined. The decolletage was draped with a fichu of the same lace tied in a knot over the bust with ends to the waist line. The belt of blue velvet was low in front and high at the back, where there was a large square bow fastened with a Rhinestone buckle. On the left side of the front were two beautiful artificial pink roses and their foliage. The hose were of black silk worn with high-heeled patent-leather slippers ornamented with square gold buckles. Light blue slippers and stockings could also be suitably worn. The gloves should be white or a pale shade of yellow.

Pretty stocks to wear with flannel, or, in fact, any shirt, during the autumn and winter in the morning are made of two materials and colors. For instance, make the stock of finely tucked white piqué, the tucks to run vertically and not around the stock. At the top put a double fold of lilac cheviot, and make the tie also of the cheviot. Men's colored handkerchiefs also make pretty materials for a stock; use the white part for the stock and ties and the colored border for turnovers on the stock and for finish on the ends of the tie Flowered dimity and tucked lawn are also dainty. The stock is of the lawn, small, three-cornered turnovers, and the tie being of the flowered dimity or organdie.

From present indications it looks as though the high Directoire belts, fancy coats and sleeves, would remain in fashion during the winter; if this fact is borne out by later developments the old embroidery and fancy buttons of our grandmothers will be in great demand. Large belt buckles in various fantastic designs are being worn at present, also slides and square bows; these are only indications of the coming fashions.

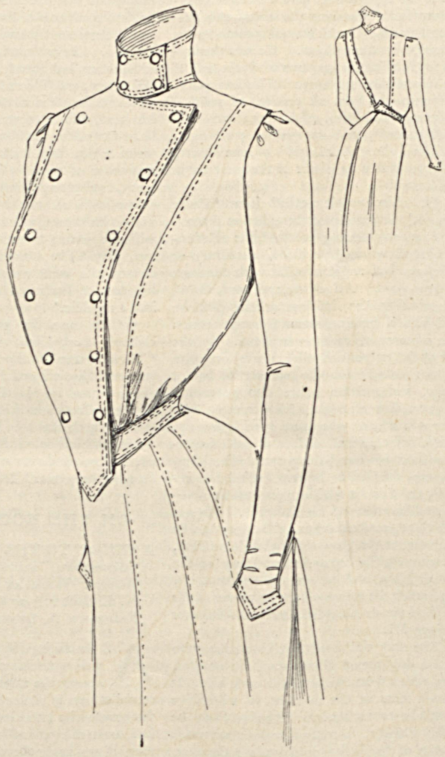
An effective but simple house gown was made of pale gray Henrietta cloth, black tulle and light blue velvet. The front breadth of the gown was of guipure, or all-over lace over white silk, the sides and back of the gown being plain and fitting the hips well. The bottom finished over a hem, the back extended to a short traine. The bodice was made with a plain back and slightly bloused front, both back and front being cut round, deeper in front than at the back. The high collar and yoke were of lace like that on the skirt, and below the yoke was a round-shaped flat collar of blue panne velvet embroidered with silver and black; where this fastened in front was a knot of black tulle. The belt was of tulle with knot and long ends at the back. Elbow sleeves were of the material finished with a roll of tulle, ending in a knot on the inside of the arm. Black open work stockings and patent leather slippers were worn with this gown.

White is most becoming and pretty for outing skirts, but as the cool weather comes on duck and piqué are no longer heavy enough. Therefore it is suggested that a skirt of white corduroy, with a rather fine cord, be worn. These skirts are pretty, and have the appearance of piqué, and they also can be washed when soiled as easily as piqué, but, like it, they must, of course, be ironed on the wrong side, and the iron must not be too warm. In making a skirt of this material it is best to use a gored model, as it will then keep its shape better than a skirt with circular sides, which are so apt to sag out of shape, and nothing looks worse than a short skirt that does not hang well.

To all the girls who have been foolish enough to let themselves become sunburned, or, worse still, who have deliberately set out to get as brown as possible, we say get it off again as soon as you can, and try not to repeat the experience. Sunburn coarsens the skin, and although it may not make a lasting impression the first summer, if it is repeated it will not only coarsen the skin, but will wrinkle it as well. Pure glycerine is very good for the complexion if properly applied and well rubbed in. Cucumber cream is also excellent.

Presents for babies' christenings are often difficult to think of unless one gives rattles, pins, studs or something of that kind. A lovely present and one that is most useful is a parasol and carriage cover, which can be made if one likes to embroider, or ordered at one of the embroiderers.

These are made of white corded silk, with not too heavy a cord, stamped with a conventional border of flowers and leaves. Before the flowers are worked, baste under the border a band of Brussels net; embroider the flowers in buttonhole stitch with white silk and cut out the silk between, leaving the net; line with pink taffeta and edge with a frill of deep lace. The parasol cover would have to be made to fit. Have the edges stamped in points, which are also buttonholed; then cut out, and the lace ruffle set under the points. The band of embroidery over net is a few inches above the points, and runs all around the parasol. Another pretty cover is made of white silk poplin, profusely sprinkled with tiny rosebuds and leaves in the natural colors, the edges scalloped and finished with a deep ruffle of lace.



VOGUE'S WEEKLY PATTERN—NO. 81, TAILOR JACKET

For description, see this page. Cut paper pattern No. 81 sent on receipt of coupon with remittance of fifty cents.

REQUESTS FOR PATTERNS

READERS of Vogue who desire special patterns published should send in their requests promptly. The pattern that is in most general demand will be published in preference to others. Up to this date the patterns published are:

No. 2 Golf Cape.
No. 4 Drop Skirt.
No. 6 Lace Guimpe.
No. 7 Breakfast Jacket.
No. 8 Shirt Waist.
No. 11 Light Summer Skirt.
No. 12 Light Summer Bodice of No. 11.
No. 13 Bathing Suit.
No. 14 Three Stock Collars.
No. 15 Little Boy's Frock.
No. 16 Little Girl's Dress.
No. 17 Eton Jacket.
No. 19 Tight Fitting Petticoat.
No. 20 Ladies' Blouse Waist.
No. 21 Three Corset Covers.
No. 22 Three-piece Skirt, circular flounce.
No. 25 Fancy Wrap.
No. 26 Lace Coat.
No. 27 Chemise and Drawers.
No. 28 Night Gown.
No. 29 Dressing Gown.
No. 30 Combination Chemise and Skirt.
No. 33 Child's Coat.
No. 34 Shirt Waist.
No. 36 Silk Waist.
No. 38 Girl's Coat.
No. 39 Jacket with Carrick Capes.
No. 40 Tucked Skirt with box-plaited back.
No. 43 Box Plaited Skirt.
No. 44 Fancy Silk Bodice.
No. 45 Child's Afternoon Frock.
No. 46 Dressing Sacque.
No. 47 Plain Shirt Waist.
No. 48 Three Sleeves.
No. 49 Bed Jacket.
No. 50 Fancy Wash Waist.
No. 51 Yoke Night Gown.
No. 52 Skirt Suitable for Wash Material.
No. 53 Waist of No. 52.
No. 54 Box Plaited Shirt.
No. 55 Five-gored Skirt with tucked back
No. 56 Little Boy's Russian Suit.
No. 57 Tucked Silk Eton.
No. 58 Short Skirt.
No 59 Nine gored Tailor Skirt.
No. 60 Jacket to be worn with No. 59.
No. 61 Fancy Lace Bolero.
No. 62 Tucked Circular Skirt.
No. 63 Plain Tailor Shirt.
No. 64 Collarless Eton.
No. 65 Girl's Wash Frock.
No. 66 Bathing Suit.
No. 67 Circular Skirt with tucked flounce.
No 68 Fancy Cape.
No. 69 Kimona Dressing Sack.
No. 70 Short Walking Skirt.
No. 71 Norfolk Jacket.
No. 72 New Corset Covers.
No. 73 Three-Piece Skirt with plaited flounce.
No. 74 Fancy Petticoat.
No. 75 Short-Sleeved Nightgown.
No. 76 Young Girl's Dress.
No. 77 Simple Dressing Gown.
No. 78 Closed Drawers.
No. 79 Flannel Shirt.
No. 80 Tailor Skirt.
No. 81 Tailor Jacket to be worn with No. 80

THE NEXT PATTERN WILL BE

No. 82 Short Petticoat.

VOGUE PATTERN COUPON

TO VOGUE, 3 WEST 29TH STREET
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ENclosed please find fifty cents, for which send by mail to my address below:

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(Continued from page iii)

at waist are groups of five rows of the braid, graduated to points and ending under tiny buttons. The sailor blouse waist is also trimmed with rows of braid both front and back; the collar of white cloth, however, has but one row an inch from edge. The sleeves, which have an embroidered design near top, are quite loose, but seamed into a close fit at wrist. Rows of the braid trim at outer seam, ending under buttons. The design is repeated on the inner piece of white cloth. The high cloth collar fastens down back with a row of buttons. The knotted tie and girdle are of heavy surah in a soft shade of buff. Scarf around white felt sailor of buff and white; cocque feather pompon in a deeper shade of buff.

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UPPER LEFT FIGURE.—Hat of green velvet ornamented with a jet buckle and pompon.

MIDDLE FIGURE.—Black walking hat of braid and velvet, trimmed with feathers and a fancy steel buckle.

UPPER RIGHT FIGURE.—Small hat of shirred black velvet trimmed with three plumes.

TWO LOWER FIGURES.—English walking hats that may be ordered in a variety of colors and trimmings

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UPPER LEFT FIGURE.—Short kimona or Japanese crêpe in a very delicate shade of sea-green dotted with white, and lined throughout with ivory-white India silk. A wide band of pale gold satin forms collar and revers down both sides of the slightly draped front, and also borders sleeves. This is followed by an inner and narrower band of dark blue satin, which likewise heads border of sleeves.

LOWER LEFT FIGURE.—Kimona tunic of dull blue Japanese silk figured with strawberry-pink, and lined with ivory-white. Soft satin in a deeper shade of blue faces the fronts, and forms a rolled edge round neck. This is trimmed with rows of fine gold braid. A similar band is used on the turned-back edge of flowing sleeve, and makes a charming effect with the ivory-toned silk lining. Wide girdle of the deep blue satin, tying in bow with long ends towards left side.

MIDDLE FIGURE.—Japanese negligée of white crêpe figured with blue, with over-tunic of blue silk. The under-slip and tunic are both unlined, being joined together at arm seam of sleeve, so that the sleeve of slip shows as facing of turned-back cuff on silk sleeve. A wide soft girdle of crimson satin is daintily embroidered with gold thread, and ties at back.

RIGHT FIGURE.—Dainty Japanese wrapper in peach-colored silk crêpe embroidered with white silk flowers run with threads of gold. An under kimona of white crêpe, of the same shape, but with longer sleeves, serves as a lining, and faces the rolling collar. The wide folded girdle, which ties at back, is also of the silky white crêpe.

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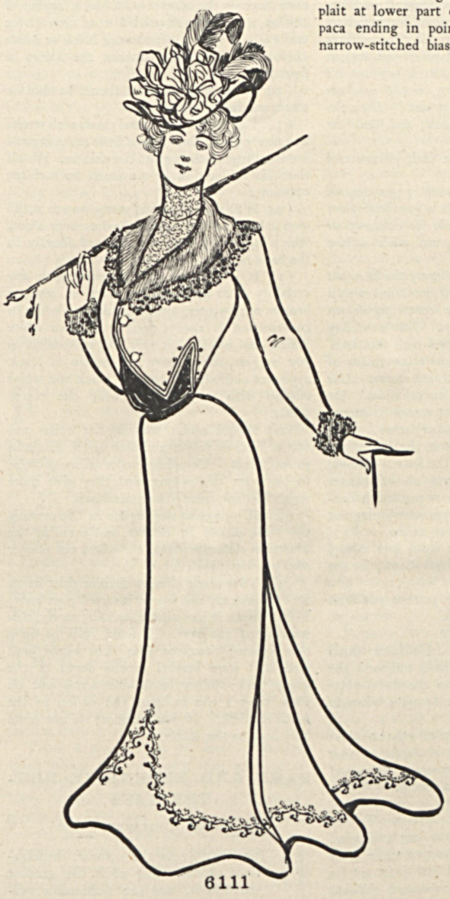
Brown crêpon gown. Skirt, bodice and sleeves are tucked. Yoke of heavy twine-colored lace over cream satin.

FIG. 6109.—Gown of palest pastel primrose taffeta, changing to a silver tone, combined with chiffon of same shade over cream taffeta. The taffeta foundation is in three pieces, with a deep flaring circular flounce set on the edges of the circular sides, which are its depth, shorter than the front gore. This is finished with a narrow accordion-plaited frill. The side widths are veiled with cream mousseline de soie, similarly cut and finished with a tiny ruche of same. The drop-skirt of changeable primrose taffeta and chiffon is likewise in three parts, the shirred chiffon side width being tacked to the mousseline interlining at each row of shirring. The taffeta bodice is an unusually pretty adaptation of the boléro, showing a little waistcoat of pastel pale blue panne velvet, buttoning under two points towards left, and a yoke of shirred chiffon. The lace-trimmed collar has tiny strap of narrow black velvet ribbon; three more small straps, with dull gold fancy buttons on both ends, fasten boléro. A curved band of the taffeta comes from sides of boléro, crossing over front of the panne velvet waistcoat. Shirred bands of chiffon at top of sleeve; ruffles of champagne-colored Mechlin like that on collar finish at waist. Draped stock collar of the pastel blue panne, with a tiny frill of narrow Mechlin showing above

FIG. 6111.—Costume in satin-finish bright beige cloth, combined with fur and velvet, over same color taffeta. The taffeta foundation is circular, training slightly, and finished with a nine-inch accordion plaiting. The cloth drop-skirt is also circular, with a braided design above hem rising to a point in front, done in a narrow raised black braid with interwoven gold threats. The coat is an Eton, with short pointed fronts, slashed where the dart would ordinarily be. It is edged with three rows of the braid and fastened with two ornamental dull gold buttons. The collar is of Hudson Bay sable, with a scant fall of heavy black silk guipure lace on edge. The same lace turns back over small fur cuffs and has the design



6111

brought out by a thread of gold, which is sparingly used. This coat shows a front of black velvet, with yoke of butter-colored Cluny over white silk. Light girdle of black velvet. The hat is of rather stiff biscuit-colored felt, trimmed with open rosettes of a deeper beige, and one of flame-colored panne velvet, and two curved quills of beige tipped with black.

FIG. 6112.—Gown of black satin-finish liberty crêpe over cream taffeta. The training circular foundation of taffeta is finished with an accordion-plaited ruche, edged with narrow black lace. The drop skirt of liberty crêpe is in seven fan-shaped gores tucked down for twenty inches, with deep points of twine color Point d'Arabe between the gores showing the creamy lining. The waist is over a tight-fitting cream lining; the fan-shaped tucked pieces showing lace points between. A little fullness in front and a slight blouse over girdle. The yoke is of the lace showing the cream lining. The sleeves are shirred the entire length and finished with a scant double frill of black chiffon at wrist. Outlining the design in lace is a thread of gold. The folded soft girdle is of dahlia panne velvet with dull gold buckle fastening. Rosette with smaller buckle on left of corsage.

FIG. 6113.—Blouse waist for young girl in pastel pink taffeta glacé, embroidered with a white silk dot. This is made over a close-fitting lining of white taffeta, fastening at back. The yoke is a fine quality and dainty design of ivory-white Point de Gene, showing the white taffeta lining. From the yoke the pink silk is tucked down for two inches; the fullness is gathered at waist line and allowed to droop slightly. Shirt-waist sleeves are fulled into lace cuff, pointed over hand about seam. Edging top of collar is a narrow band of black velvet; small folded girdle of black velvet.

FIG. 6114.—Suit of navy blue mohair alpaca for young girl. A taffeta foundation of same shade is circular, finished with a seven-inch accordion-plaited ruffle. The alpaca drop-skirt is in seven gores with an inverted box-plait at lower part of each gore. Folds of alpaca ending in points, edges finished with a narrow-stitched bias of black satin, and a row of same down centre, strap seams of gores to seven inches of hem where the inverted box-plait begins. The waist is simply made with plain back, close-fitting sleeves ending in flare at wrists and a front with two small plaits giving fulness, which blouses slightly over belt. The wide collar and revers which reach to waist line are trimmed with three narrow-stitched bias folds of black satin; same finish is used for sleeves. Fastening the front are satin straps in groups of three with small gilt buttons on pointed ends. Belt and high collar of the alpaca, stitched closely and piped with black satin, row of small gilt buttons and satin straps down left side of collar. Hat of cadet blue felt, trimmed with blue and white ribbon edged with black velvet, and black arrow quills.

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ANSWERS TO CORRESPONDENTS

RULES

(1) The writer's full name and address must accompany letters to Vogue.
(2) When so requested by the correspondent, neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.
(3) Correspondents will please write only on one side of their letter paper.
(4) Emergency questions answered by mail before publication when $1.00 is sent with the question.
(5) Confidential questions answered by mail are not published when $2.00 are sent with the question. All questions not complying with this rule are subject to publication.

1563. When Patent Leather Boots are Suitably Worn. To W. T. K.—What are proper suits with which patent leather shoes may be worn? Are they proper for wear with all suits?—except golf, riding, hunting and fishing, of course. Are they suitably worn with a flannel suit and negligée shirt?

Patent leather is not now so smart as calf for morning wear with a sack suit of flannel or any other material. With full evening dress a dinner coat or a frock, it is, of course, correct. In the afternoon with a lounge suit patent leather is perfectly good style. Also is it with a morning coat suit. For riding, patent or enameled boots are worn, but, of course, the leather is unsuitable and incorrect for other sports and with other styles of outing dress. For afternoon and evening, except with a frock coat or morning coat suit, low shoes are somewhat the more smart. Boots should button, not lace.

1564. Morning Coat. To J. R.—Please state what a "morning coat" is. I constantly see it referred to in Vogue, and know from the context that it is neither sack, cutaway, nor frock.

Morning coat is the name by which the old cutaway is now known. The name would seem to imply that the garment is intended only for morning wear, but such is not the case, as it is proper for the street, and for informal afternoon calls or receptions. The present style has skirts or tails which hang well around to the front, and are less sharply cut away than the old coat of that name. It may be made of either black or dark gray cloth, and it is permissible to wear it either with different trousers or with those of the same material—in the latter case it is more proper for strictly informal wear.

1565. Black Sack Coat and Light Trousers. To B.—An illustration in the article by How suggests the question: Is a combination suit, consisting of black sack coat and waistcoat and light trousers in good form, or, is it better to have the whole suit alike? I am partial to black for coat and waistcoat, but do not like the black trousers.

It is good form and good style to wear a black or dark sack coat and waistcoat with lighter trousers, either of worsted, cachemire, or flannel. Those with a stripe marking are usually the best. It has been usual this summer, as always, to wear a dark coat either with or without waistcoat and light flannel trousers. On the other hand full suits are, of course, very commonly worn, and trousers of any darker shade than the coat and waistcoat seldom look well.

1566. Cloth for Dinner Coat Suit. To X. Y. Z.—What kind of cloth is most suitable for a Tuxedo suit? May black unfinished worsted be used? Any suggestions as to trimmings will be thankfully received.

As a material for a dinner coat suit, unfinished worsted is perhaps the most used, and it is exceedingly good. Dress worsted may also be used, and some of the smartest tailors are this autumn making dinner coat suits of Oxford mixture. On the whole we should advise black unfinished worsted, though it is largely a matter of individual taste. The jacket should be rather short and have a slight spring to the seams, without, however, fitting too closely. The collar should be of the roll variety, extending about half way down the front, where the cloth of the jacket should be slightly cut away. It should be full faced with a heavy ribbed silk. The sleeves should fit rather closely around the cuffs, and have one, two or three buttons as desired.

The newest dinner coat is made with two buttons on each side, below the roll of the collar, set over worked imitation buttonholes, and the side pockets are vertical slits like the pockets of the raglan overcoat. It has no breast pocket, the older style of coat has the usual flap side pockets, a breast pocket and no buttons in front. The new style will perhaps be a little the more smart, but the old fashion will not be driven out.

The waistcoat should be cut in the usual U shape and should be rather short. A single-breasted cut is preferable. The trousers should have black braid on the outer seams. A white waistcoat and white tie should never be worn with a dinner jacket.

1567. Model for Lace and Canvas, Bed Shams, etc. To A. L. N.—(1) Enclosed you will find sample of tan lace. Do you think it would do to combine it with tan silk canvas, and make after middle illustration on page 51 of 26 July number? If the canvas is too fine, what other material would you suggest for me to use, and where can I procure it? If I make after this pattern, would you use rhinestone buckles, and what size? Does the yoke extend around the back, and how far down?

(2) Do you prefer for a bed, pillows and shams or a roll?

(3) Will you publish as soon as you can, on your pattern page, a cloak for a boy three years old, one suitable to be made in corduroy or heavy wool goods, to be worn with a lace collar.

(1) If you have a slight figure the lace you enclose would look very well combined with a tan canvas, and made like centre figure on page 51, Vogue, 26 July. Nun's veiling would also look well combined with this lace. Write for samples of these materials to any of the large New York department stores. Use very small rhinestone buckles or slides Do not try too fine a canvas; it comes in several weaves, as your lace is rather heavy. The yoke does not extend around the back, the material is simply tucked at the back. Should also recommend using sleeves all of canvas without under sleeeve, as from present indications it looks as if undersleeves were going out of fashion, having been used to excess.

(2) Rolls matching the fancy bed cover, are used more than pillows and shams, for the bed during the day.

(3) We shall publish the pattern you wish sometime during the autumn.

1568. Hemstitched Collars and Cuffs. To J. A. M.—Kindly tell me if the hemstitched cuffs, similar to the little white turn-over collars, are proper to wear when in mourning for a parent.

Generally for the first three months no white is worn. Later than that it is correct to wear white hemstitched lawn turn-over collars and cuffs when in mourning for a parent.

1569. Model for Net Gown. To Old Subscriber.—I bought one of the écru net dresses. Will you kindly advise me how to make it up most modishly? Shall I use the plain net for the waist, or shall I use it for sleeves? Would the plain net be pretty accordion-plaited for the waist? There are two embroidered pieces which I suppose are for sleeves.

Do you advise making the material up over a color or over a cream foundation?

In making up the écru net gown use the plain net for the waist, the embroidered pieces for the sleeves. If you are slight the bodice would look well accordion-plaited, otherwise not.

Should make it up over a foundation of taffeta the color of the net. Finish the silk skirt with full ruffles to hold out the net. In Vogue we have published several good illustrations for lace and net gowns.

1570. Cover for Mahogany Bed—Sleeves—Long Cloaks. To A. E.—(1) What covering shall I use on a heavy mahogany bed which has a rolled foot and head-board?

(2) Do you think a lace cover with a blue lining too old an idea?

(3) Will sleeves of next winter's gowns be made larger?

(4) Will the long cloaks be as much in vogue next season as they were last season?

(1) Have a stiff roll such as is used on brass beds with cover to match. They may be of brocade, handsome lace over silk, Brussels appliqué, or fine swiss embroidered in white and over a color.

(2) Lace, if it is handsome, always looks well for a bed cover, even if it is not a new idea.

(3) From present indications the sleeves will not be much larger at the top, but fancy shapes will be worn. That is, with puffs, flowing sleeves, etc.

(4) It looks at present as though the long cloaks would maintain their popularity during the winter.

1571. Remodeling White Taffeta Shirt and Black Cheviot Skirt. To Julia.—(1) Am a constant and most interested reader of Vogue, and now wish for some hints as to remodeling an old white taffeta silk shirt waist which has a yoke. Would it be in good taste to cover the sleeves with black appliquéd chiffon, and have a round boléro of same (over white silk), with a soft chou of black or white chiffon with long ends between the boléro in front?

(2) What color of velvet should be used for stock and belt?

(3) I go to Boston several times each week, and nearly every time I do a little shopping and some calling. I then go to the theatre. Would the waist in question be too dressy for such an occasion?

(4) Will you suggest a pretty way to make over a last season's black cheviot serge skirt, which is circular, long and fastened directly in the back?

(1) It is still too early to advise with any certainty as to what will be worn in separate bodices next winter, but as black and white in combination is always good style, your white taffeta shirt would look very well remodelled as you suggest, with sleeves and boléro of black appliquéd chiffon, and chou of black and white chiffon with long ends between the boléro fronts.

(2) Should advise making the collar and belt of folds of yellow and blue pastel shades in panne velvet. Combinations of colors promise to be worn this winter, and they give more style than one color if well combined.

(3) If you go to the theatre in the evening the waist would be correct, and even in the afternoon elaborate waists are worn, but plainer ones are better style.

(4) Your black cheviot circular skirt hangs well at present, and has an inverted plait back. Should leave it just as it is, as skirts rarely look well when cut over. Braiding will be worn this winter; therefore your skirt would look well if it were braided to the depth of the knees with mohair braid—just a row put on plain, then a row in loops, and so on to the depth required. If you are short do not braid it as high as the knees.

RARE AND EXPENSIVE BUTTERFLIES

BY GEORGE ETHELBERT WALSH

Butterflies offer to the colorist combinations of hues that elicit the greatest enthusiasm, and the fashionable milliners go to these gay creatures now instead of to the birds to get new ideas for their hat creations. The scheme of colors in an expensive butterfly's wings defies the imitator's art, but there are hints in the delicate shading and blending that prove of commercial value. The confession of the London milliner who went to the Natural History Museum to find inspiration in the magnificent collection of lepidoptera for his new hat trimmings opens up a new world for those who satisfy fashion's whims by discovering new styles and colors.

Butterfly collecting is nearly as much a fad to-day as orchid collecting was ten and fifteen years ago, and the most obscure corners of the world are scoured for rare specimens. Many of the old-time orchid hunters now devote their time exclusively to collecting butterflies or combine it with their former work. The ordinary butterflies which we see flying from flower to flower in summer are all mounted and classified in scores of museums and collections, but in the far-away corners of the earth there are species which have persistently defied the art of the entomologists. These are the prizes of the butterfly world, and large sums of money are offered for them.

London is the great centre of butterfly collecting, and there are more wealthy entomologists in that city who spend large sums for rare specimens of lepidoptera to complete their collections than elsewhere in civilized lands. Probably the most costly private collection of butterflies belongs to one of the English Rothschilds, the Hon. Walter Rothschild, and is lodged in his private museum of Tring, in Hertfordshire. This collection is variously estimated as worth two and three hundred thousand dollars, and there are probably a dozen more private collections worth between one hundred and one hundred and fifty thousand dollars.

There is always a market for rare specimens of butterflies because of the demand from private owners of collections and from museums in different parts of the world. The collection of butterflies at the London Natural History Museum is considered the finest in the world, but the collection at the Museum of Natural History in Central Park, New York, is second only to the London display. As most of the butterfly hunters of the world send their game direct to the large business houses in London, which sell them privately or publicly, the British Museum has the advantage of first option on valuable specimens. Nevertheless, thousands of rare creatures come to this country annually, and some of them turn out to be of unusual interest and value. The discovery of a new specimen creates as much flutter in the world of entomology as a rare orchid did among florists a few years ago. It is not always necessary to find a new species to command a high price. Sometimes peculiar and abnormal markings of quite a common species will enhance the value two or three times over. Thus a rare marking of some species is to have one wing of the same combination of colors as the male and the other of the female. Such a composite creature is worth ten to twenty times as much as one normal specimen. The variation in the marking of the butterflies does not always follow any set rule, and the variety of colorings found on different insects of the same species is remarkable. Only to the trained eye of the entomologist would the points of similarity be manifest.

The butterfly hunters scattered over the world are not averse to deceiving the scientists, and one must be a quick and ready expert to detect fraud. A common practice a few years ago was to make composite insects. Thus the wings and body of different insects would be skilfully joined together with glue, and the composite creature be passed off as an entirely new and rare species of butterfly. This fake rarely deceives the professional entomologist to-day, for all butterflies are submitted to a rigid microscopical examination before being mounted and classified. A more recent method of deceiving the mounters of these insects is to dye the wings of the ordinary butterflies. This is done so skilfully sometimes that a hasty examination would not detect the fraud.

Insect-grafting has been accomplished in the past few years, and there is now danger of another fraud. Moths have been successfully grafted when in the chrysalis state, and twin creatures produced that are abnormal in every way. The fear that this would be extended to the butterflies, so that frauds could be perpetrated by unscrupulous persons, has kept entomologists on the lookout. Usually the composite grafted insect is such an abnormal product that no one would be deceived. Nevertheless, the danger of purchasing for a high price a fake butterfly makes experts very particular in their examinations of any new or suspicious creature.

The prices paid for genuine new and unique specimens of butterflies are sufficiently attractive to make some go to great trouble to deceive. A thousand dollars and more have been paid for a single butterfly, and a specimen of the Large Copper, a butterfly that was very common in England at one time, would command even more. But a standing reward for such a butterfly would not attract one, for the creature is extinct. Fifty dollars is a common price paid for some quite rare specimens, and a few others run up into the hundreds. Sometimes the price for a new species is determined by the competition of two or more wealthy collectors, who bid against each other and run the price up to abnormal figures. It is quite common for a new butterfly to command one or two hundred dollars, and later to fall to two or three

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dollars. This is due to the fact that what was supposed to be a rare butterfly turns out to be very common in some corner of the earth. The butterflies differ from the orchids in that they cannot be multiplied in the course of time by breeding. Every specimen sent to London for mounting is dead, and good only for the exhibition case. Rare orchids in the course of time were multiplied by breeding and crossing until they grew too common for the wealthy collectors. To-day specimens of orchids that twenty years ago cost a thousand dollars can be purchased for a dollar or two. But the almost extinct butterflies will never become so common.

Most of the butterflies come to London or New York like shrivelled up mummies. A dozen or more of these may be sent in one box by a consignee in New Zealand or Borneo. As they are carefully lifted out of the wooden coffin in which they have traveled half around the globe, they look like worthless trash. But they are immediately put in relaxing-boxes where their dried-up bodies quickly change in appearance. The relaxing-box is an ordinary wooden one lined with damp flannel. When the insects are put in they begin to absorb the moisture, and in a few days they have swelled out to their normal proportions. While in this condition they are carefully preserved and mounted. After they have been mounted and dried properly they are classified. This latter process is not undertaken until the insects are in the right condition for a close examination. The wings of the butterflies are either extended at right angles from the body, or at an angle of forty-five degrees in the air. Formerly they were mounted with the wings drooping gracefully downward, but this method is no longer countenanced.

Butterfly hunting is a pleasant occupation in summer. The outfit consists simply of a small butterfly net, a bottle of cyanide, and a box for packing the specimens in. In tropical countries where rare specimens hang around the tops of the flowering tree, the collectors carry blow guns with them. These are used only when the insects are at an unusual hight, or where the vegetation is so thick that it is impossible to use the net safely. There is always danger of injuring the insects with the blow guns, and they are only the courts of last resort. When the creatures are caught in the nets with a sharp sweep of the handle, they are dropped into the bottle of cyanide where a swift and almost painless death awaits them. When life is extinct they are taken out of the wide-necked bottle and deposited in the box. One method of carrying them home is to fold them carefully in a paper cocked hat, which will carry an indefinite number without injuring them. A better way is to have a small square box, either lined with cork or studded with pieces of cork at convenient places. A pin stuck through the body of the butterfly and into the cork will keep the insect in perfect condition for mounting.

About nine-tenths of the butterflies knocked down with the blow gun or caught in the nets are imperfect. That is, some parts of the insects have been broken off or injured before they reach the market. A common injury is to rub off the fine coloring of the wings. This coloring consists of tiny scales which rub off with the slightest friction. Experts in mounting them dare not handle them with their fingers for fear of spoiling the delicate hues which nature has clothed them in. They have a tiny pair of forceps with which they can lift up the insects without once touching the wings. There are species of butterflies that have never yet been caught and mounted perfectly. The only perfect specimens have been those raised in the house from the larvæ. Those interested in the subject in a financial way go into butterfly farming for this reason.

A butterfly farm consists of a small house with a glass roof. An old abandoned greenhouse is just suited to this work. All the butterfly cocoons possible are gathered in this house where they are hatched out in the sun Just as soon as a butterfly of unusual beauty emerges from its prison it is put in a small wire cage by itself where it is given an abundance of flowers to live on until it has reached maturity. Then it is painlessly killed by the fumes of some poison. It is in perfect condition, and it can be mounted without injury or flaw. If one happens to secure a rare species in this way he will realize enough profit to pay him for all his work.

Some butterflies are so timid and difficult to catch that traps have to be prepared for them. A common method adopted in tropical countries is to mix molasses and rum together and expose it in shallow pans in the forest. The butterflies will eat this mixture until the rum has made them completely helpless, when the entomologist easily knocks them in his bottle of poison. Another common method is to collect in the net a number of ordinary butterflies, kill them, and pin them to some sweet scented flowers, then by hiding nearby a good catch of the timid insects can be made. Attracted by the scent of the flowers, and convinced that no lurking danger is near, because of the presence of so many of their species, they will alight on the flowers in numbers. A quick sweep of the net will serve to capture a good supply of rare insects that will pay for the day's work.

Curiosity is the weak point of some rare species of butterflies. Bright colors attract them, and the appearance of anything unusual in the forest will often make them collect around it to investigate. Thus bits of red, blue or white flannel or an old flag hung on the bushes in the woods will often serve as a useful decoy. It has been found that colors will attract some species more than the odor of nectar, and they will swarm around a colored object that shows no sign of life. Even a person clothed in gay colors will attract butterflies if he or she can remain motionless for any length of time. A motion of the object other than that caused by the wind blowing it will usually give the alarm, and away the creatures will go in fright.

HISTORIC RINGS

ANCIENT AND MODERN FASHIONS AND THEIR PURPOSES

Finger and thumb rings are among the most ancient of ornaments, and they have figured in the world's history more notably than any other single article of jewelry. Visitors to the South Kensington Museum, in London, are impressed by this fact as they study the collection of historic rings which have come down through the ages as representatives of England's varying fortunes. There are tragedies, comedies, and romances suggested by these rings, and their value is often historic rather than pecuniary. The wedding ring of Mary, Queen of Scots, and Henry Darnley is safely kept in a case in the Museum; it is a true-lover's knot, lined with the Scottish arms, and having on the seal the letters of M. H. engraved. It is not a ring that would to-day attract unusual attention because of its value or beauty, but in its day it was considered the acme of perfection, representing the fashion in rings of that age.

There is a collection of ancient wedding rings, which tell their own story without revealing the names of the givers or receivers. They represent different periods of England's greatness. One type is made of a heart and coronet bound together, showing that there was a time when true love and a title were not considered necessarily inconsistent. In most of these old wedding rings some apt sentence or words are engraved. A few of these choice inscriptions are worth quoting. Some ancient man of note thus had his sentiments preserved in the ring he gave to his wife:

"God hathe wrought this choice in thee,
So frame thyself to comfourth me."

Another simple swain expressed himself in this wise:

"A Faithful Wife Preserveth Life."

Roman key rings, thumb rings, and mystic rings are spread out in profusion. Copies of some of these ancient rings have been made in recent years by jewelers with the idea of popularizing modifications of them. The thumb rings which were introduced in this country a few years ago were a revival of the Roman fashion. The most magnificent of these rings found in the Museum are those given by the Pope to the Cardinals. They are large and unwieldly thumb rings, and were never worn except on State occasions. They were not always made of gold, and the uncut stones were frequently set in brass or bronze. There were laws in ancient Rome which prohibited the people from wearing rings indiscriminately. In the days of Tiberius a man to wear a gold ring had to be a citizen of wealth and own considerable property; the wearing of the gold ring signified his station and importance. Later, in the days of Severus when the Roman soldiers were at the hight of their power and glory, the right was conceded to every one who bore arms for the Empire to wear gold rings, but common, ordinary citizens could not indulge in this luxury. The silver rings were considered good enough for the average Roman citizen, and iron rings were worn by slaves. Thus up to Justinian's days the wearing of rings in Rome distinguished the position in the state of the owner. The most valuable thumb rings in the Kensington Museum are those bearing the lion of St. Mark crested with chalcedony, and the Pope's thumb rings with rough emeralds and rubies set in solid metal.

There are mystic rings of every conceivable style and workmanship, with all the fancy and mysticism of centuries woven about their clear circles. Among these must be classed a long, coffin-shaped ring, with Cleopatra holding the asp to her heart cut in relief on the stone, and with a canoe on either side. This ring is a type of the mystic circlet which enabled the professors of palmistry to read the future. Specimens of this mystic ring are worn to-day by those who like to impress the ignorant with their powers of reading events yet to come. Rings used in the Middle Ages by the mystics in their incantations are exhibited. There is a South German silvet set with wolf's teeth, whose power for warding off evil or bringing disaster to your enemies was little less effective than the old witch's broom. There is a charmed "toadstone" set in a ring, which no man living knows the full and exact power of, but it must have been something unusually great. There are "cramp" rings whose effectiveness have apparently died out with age, as no case is on record of their having cured any one of the cramps. These rings in mediæval times were worn in great numbers by those who dreaded the cramp, their popularity seeming to indicate a much greater prevalence of the cramp than is the case to-day. A special service was instituted for blessing these rings, and large quantities of them were piled up together so that the king could perform the ceremony for the job lot of them. The possessor of a ring thus blessed by the king was a happy person, and nothing would ever induce him to part with it. The ring was supposed to possess other virtues of a wonderful nature besides healing and preventing the cramps.

It seems from studying the ring exhibited at the Museum that at various times in the history of the world nearly all the virtues in the human category have been attributed to these finger circlets, and that they were employed for all manner and sorts of things The signet rings generated in remote antiquity, and they have been employed up to the present in a variety of ways. The Egyptians wore signet rings made of solid gold and mounted with the sacred scarab of Egypt cut in sard or carnelian. The Greeks borrowed the idea from the Egyptians, and signet rings were very largely worn in that classic land. These rings were given as tokens of respect, love, friendship, and they were to be worn so long as that sentiment continued in the breast of the receiver. If the love vanished, and another one stimulated anew, it was not unusual for the same signet ring to pass to the keeping of a third as a memento of faith and love. The kings and monarchs gave signet rings to their trusted subjects, and the little circlet has formed the pivot around which many a romance of camp and court has been woven.

In the fifteenth and sixteenth century the signet rings were debased by unsentimental traders and merchants. The ring that had figured so often in the history and romance of nations was used then as a sort of trade-mark. The seal on the ring was employed for stamping the trade-mark on wax or other soft substance, and as no one but the merchant ever wore this ring goods or letters stamped with the seal were indications of their genuineness. Sometimes the rings were sent by trusted bearers with the goods, or with a message, to prove to the receiver that he was a genuine representative of his master. The celebrated ring of Shakespeare, which was found near the church of Stratford, is a sort of modified signet ring made for the purpose of a trade-mark. It has the initials W. S. cut on it, and this was a common practice to make the seal either of the owner's initials or a fancy monogram.

Finally we come to the most gruesome of all the historic rings. The poison rings figured often in the court intrigues in ancient times, and a collection of them suggests romances and tragedies too dark and complicated to unravel. The poison ring originated far back in antiquity. Hannibal carried about with him a poison ring, which he finally used to good effect, and the poison ring of Demosthenes is well known. There were two styles of these poison rings. One had a hollow bezel in which the poison was contained, and by crushing the thin stone with the teeth the poison could be taken into the mouth. This was used only for self-murder, and not for one's enemies. The type of ring used for the latter purpose had a hollow point concealed in the bezel which worked by a spring and permitted the poison to escape. One could shake hands with an enemy, and delicately scratch his hand in so doing. The poison would enter the blood at the scratch, and the deed would be done.

Rings to-day are used only for ornament, and attempts have been made to revive some of the uses to which they were put in ancient times; but of all the inventions that we trust will never be revived is the poison ring, either for self-infliction of injury or for an enemy.

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